

# Sinatra

The Frank Sinatra Anthology





# The Frank Sinatra Anthology

The definitive collection... 58 classic Sinatra songs arranged for piano, voice and guitar.

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# Contents

A Fine Romance 24	In The Still Of The Night 144
A Foggy Day 30	It Was A Very Good Year 142
All Of Me 34	It's Nice To Go Trav'ling 149
All Or Nothing At All 38	It's Only A Paper Moon 154
All The Way 50	Just In Time 158
Angel Eyes 42	Let's Get Away From It All 162
April In Paris 46	Love And Marriage 165
Begin The Beguine 53	(Love Is) The Tender Trap 168
Bye Bye Baby 60	Love Walked In 172
Call Me Irresponsible 63	Luck Be A Lady 176
Come Fly With Me 68	My Kind Of Town (Chicago Is) 183
Come Rain Or Come Shine 74	My Way 188
Don't Blame Me 78	New York, New York 191
Don't Worry 'Bout Me 82	Oh Look At Me Now 206
East Of The Sun (And West Of The Moon) 86	On The Sunny Side Of The Street 196
Everything Happens To Me 90	One For My Baby (And One More For The Road) 200
Fly Me To The Moon (In Other Words) 94	September Song 212
Fools Rush In 98	Somethin' Stupid 209
From Here To Eternity 102	Stormy Weather 216
Have Yourself A Merry Little Christmas 108	Strangers In The Night 220
Here's That Rainy Day 105	That Old Black Magic 223
I Only Have Eyes For You 112	The Lady Is A Tramp 254
I Wish You Love 116	The Night We Called It A Day 228
I'll Never Smile Again, Until I Smile At You 120	Witchcraft 232
I'm Beginning To See The Light 123	Yes Indeed (A Jive Spiritual) 236
I'm Gettin' Sentimental Over You 126	You Go To My Head 238
I'm Gonna Live Till I Die 134	You Make Me Feel So Young 242
I've Got You Under My Skin 129	You're Nobody 'Til Somebody Loves You 246
If I Had You 138	Young At Heart 250

**T**ime was when overnight success and popular singers had a poor relationship. Big bands provided schools of learning and it was only after long and arduous tuition in such schools that major vocalists eventually made it to solo status. Bing Crosby sang in a vocal group with the Paul Whiteman Orchestra, Ella Fitzgerald spent years with Chick Webb's swingin' aggregation, Billy Eckstine and Sarah Vaughan worked together in Earl Hines' band, Doris Day had her first hits while singing with Les Brown's Band Of Renown and Peggy Lee first made her mark as a teenage vocalist with the Benny Goodman Orchestra.

Frank Sinatra was no exception. His first break came in 1939 with a then up-and-coming outfit headed by trumpet player Harry James. By 1940 he'd moved up a division to become singer with the stellar Tommy Dorsey Orchestra. Not that Dorsey's records indicated Frank's presence. His contributions were usually listed as 'with vocal refrain' on record labels. Sinatra, who he?

But Frank was gaining an education, listening and learning as the tours rolled by and the band bus headed from town to town. He has stated over the years that he learnt much from just hearing how Dorsey played trombone, gliding effortlessly from phrase to phrase, utilising marvellous breath control. There were drawbacks, however. One of which was that virtually all of Dorsey's material was aimed at dancers. There were few opportunities to really explore songs and dig beneath the surface as he would eventually do.

Even so, Frank had few rivals and his recordings with Dorsey proved chartbusters from the very onset. 'I'll Never Smile Again', a mid-1940 release, was his first massive hit. The song had been penned by songwriter Ruth Lowe, following the death of her husband. Glenn Miller heard it, liked what he heard and recorded the song without much success. But when the Dorsey band got around to recording it some months later, Sinatra, together with the Pied Pipers, Dorsey's resident vocal quartet, opted for a more relaxed approach. It was Tommy who suggested: "Sing it as if you were just standing around a piano at somebody's home." Taking his advice, they delivered a wonderfully, warm, intimate version of Lowe's ballad. And Mr and Mrs Average America bought the resulting single by the truckload. The record went to No.1 and held on to pole position for twelve straight weeks.











'East Of The Sun (And West Of The Moon)' is another song that stems from Sinatra's tenure with Dorsey. Recorded at the same April 1940 session that produced 'I'll Never Smile Again', it was something of a throwback for Dorsey. In 1937 the bandleader had achieved a considerable hit with a song titled 'Marie' on which singer Jack Leonard sang against a backdrop of shouted, rhythmic phrases stemming from the members of the band. It was a pattern that Tommy was to employ time and time again. And so the winning format was resurrected for 'East Of The Sun'. A chart-topping hit for bandleader Tom Coakley in 1935, it had been written in 1935 for a Princeton University Triangle Club show, its success winning composer Brooks Bowman a Hollywood contract. But Bowman proved ill-starred. He was killed in a car crash soon after. The song, as it turned out, never garnered much in the way of success in its Dorsey-Sinatra version. But Frank always liked the number and resurrected it as part of his 1961 'I Remember Tommy' tribute to his former employer, an album that also included a new version of the jaunty 'Oh Look At Me Now', a song co-penned by John DeVries and Dorsey pianist Joe Bushkin, that Frank originally recorded with Dorsey and the Pied Pipers in 1940. The arranger, incidentally, on both the 1940 and 1961 dates was the same man, Sy Oliver.

Frank opted for a solo career with Columbia Records in 1942 and, mainly in the company of arranger Axel Stordahl, made an impact on the charts that saw him logging nearly 90 major hits over the next 10 years. Though legend has it that he was all washed up by 1952, statistics prove otherwise, the year netting Sinatra two US Top 20 singles plus a brace of Top 30 hits.

Even so, 1953 was to prove a springboard, a year for self re-invention. Frank's performance as Maggio in Fred Zinnemann's film *From Here To Eternity*, found him grabbing both the headlines and an Oscar. Unfortunately, there was no theme-tune on which Sinatra and Capitol, his new record label, could capitalise. It mattered little. Fred Karger and Robert Wells simply wrote a song that bore the same title as the film and Frank recorded it with Nelson Riddle, an arranger with whom he was to be closely associated for many years to come. The result was predictable - a worldwide hit single.

Film-connected titles have generally served Sinatra well over the years. 'The Tender Trap', a fine Sammy Cahn and Jimmy Van Heusen composition, formed the theme song to the 1955 film in which Frank starred opposite Debbie Reynolds. The song's content relates to the film's plot - Sinatra's a grade-A bachelor but he's fallen for the innocent Reynolds. But should he marry her and forgo his freedom? Such is the tender trap. The song, set in a lightly swinging Nelson Riddle arrangement, provided a No.2 single in the UK charts and, in retrospect, is more memorable than the film from which it came. Certainly Frank was to recall Cahn and Van Heusen's hit fondly and re-recorded it with Count Basie during 1962. 'All The Way', a winner from 1957, bedecked a much stronger film. Another Cahn-Van Heusen classic, it featured in *The Joker Is Wild*, the true life-story of Joe E. Lewis, a nightclub singer whose act was destroyed when gangsters damaged his vocal chords. Sinatra proved

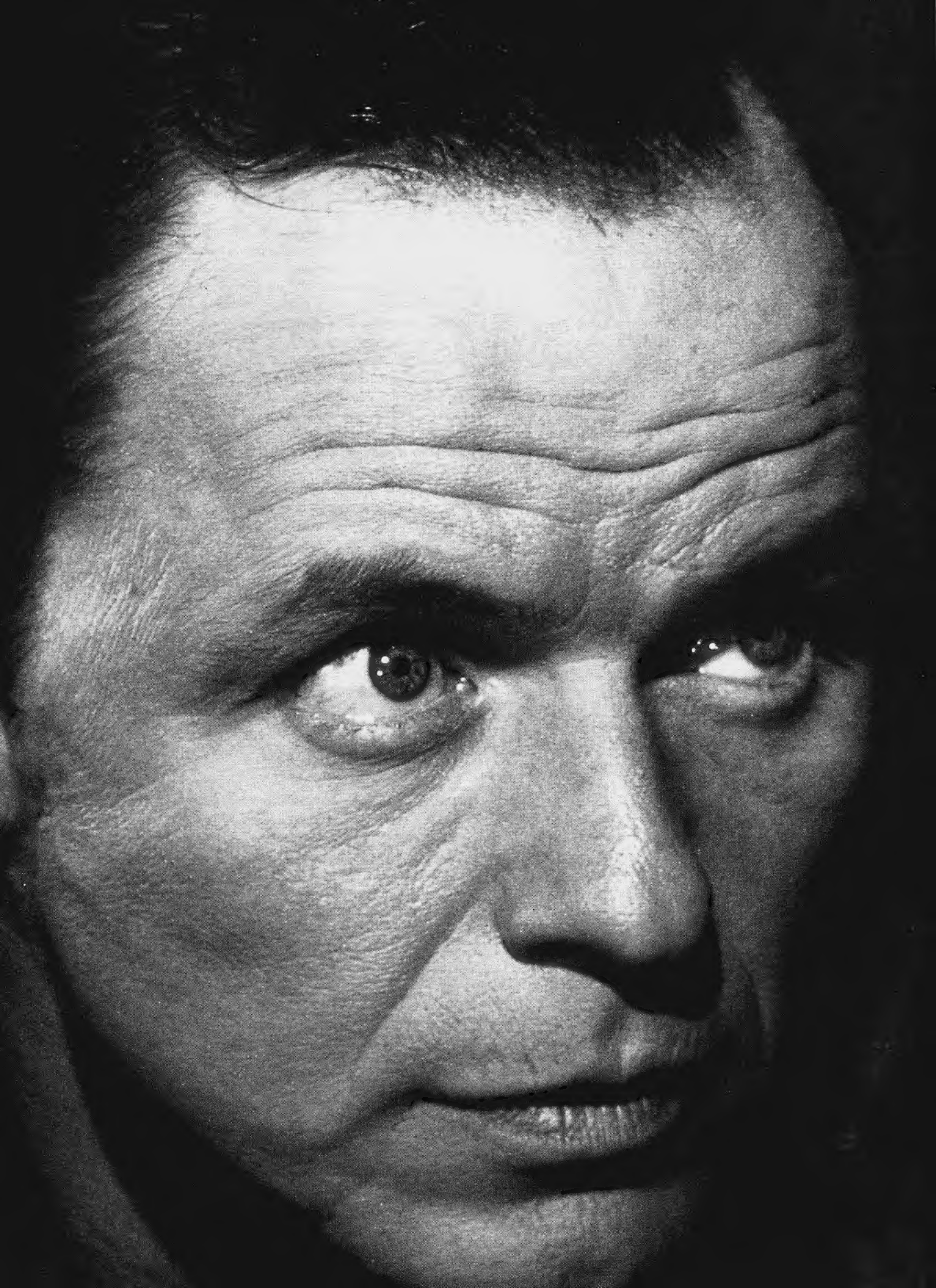
outstanding as Lewis, a man who eventually rebuilt his career as a stand-up comedian, winning a battle against the bottle en-route. And if Sinatra, in character, had to croak 'All The Way' in the course of the movie, nobody seemed to mind. The song became a massive hit worldwide and, come Academy Award time, walked away with the Best Song From A Movie plaudit, as did Cahn and Van Heusen's wistful 'Call Me Irresponsible', from the non-Sinatra film *Papa's Delicate Condition*, which won the same award in 1963.

Another role that Frank made his own was that of Joey Evans, the cheapskate club entertainer, originated in a series of John O'Hara pieces for the *New Yorker*, around whom Richard Rodgers and Lorenz Hart fashioned a 1940 stage musical. Sinatra was Evans in the 1957 film version, the heel with the deal, the charmer full of harm. And when he sang 'The Lady Is A Tramp' in nonchalant, cocksure manner, he did it with such panache that cinema audiences sometimes forgot where they were and clapped the man onscreen as if he were performing live. Oddly, the song never came from the show. It had originally appeared in another Rodgers and Hart production *Babes In Arms*. But someone added it to the film version of *Pal Joey* because it was just sitting up and begging for the Sinatra treatment. Which it got - in spades.

*New York, New York* wasn't a Sinatra film. Dramatically a Robert DeNiro starrer, musically it proved a vehicle for the talents of Liza Minnelli. And for the closing production number, Kander and Ebb, who had written the songs for *Cabaret*, a former Minnelli success, penned 'Theme From New York, New York'. Liza turned the song into a show stopper. But it was Sinatra, who recorded it two years later and turned it into a hit, albeit a minor one at first. Six years later, in 1986, the single re-entered the UK charts. And this time it moved into the top five, providing Frank with his final hit of the '80s. Today, most people think of the 'Theme From New York, New York' as being a Sinatra song. And only avid Minnelli fans would dare to argue.

If that song made Sinatra a winner with the citizens of the Big Apple, 'My Kind Of Town' almost provided him with the freedom of Chicago. After all, Frank had provided an earlier winner with his version of the evergreen 'Chicago', and 'My Kind Of Town' reiterated his belief in the city as one of America's musical hotspots. Performed in *Robin And The Seven Hoods*, a 1964 film musical that featured Sinatra and buddies Dean Martin, Peter Lawford and Sammy Davis Jr, plus early rival Bing Crosby, it was yet another Van Heusen and Cahn composition. Lawford was later to observe, however, that Frank sang it as a tribute to Chicago's gangland figures. "Why do you think Frank ended every one of his nightclub acts by singing 'My Kind Of Town, Chicago Is'?" That was his tribute to Sam Giancana, whom Frank idolised because he was a Mafia top gun." Later, Sammy Cahn re-wrote the lyric and turned it into a campaign song for Bobby Kennedy. Not that Frank performed this version at the time. He'd fallen out with Bobby and was busy supporting Vice-President Hubert Humphrey.













'Strangers In The Night' also started out in Hollywood. German bandleader Bert Kaempfert wrote it as a theme for the film *A Man Could Get Killed*. Writers Charlie Singleton and Eddie Snyder added a lyric and both Bobby Darin and Jack Jones moved in to record this song. When Reprise A&R man Jimmy Bowen heard the news, he organised a rush session, first requesting arranger Ernie Freeman to fashion an arrangement in a hurry. Within three days, Frank was in the studio recording the song and, just 24 hours after the session was completed, America's radio stations were playing the Sinatra version. It was to eventually top the singles chart on both sides of the Atlantic during 1966.

'Somethin' Stupid', a duet with daughter Nancy, proved to be Frank's next US No.1. The song, written by C. Carson Parks, was discovered by Nancy's producer Lee Hazlewood. He handed it to Nancy, who, in turn, showed it to her father. It was agreed that the song would prove a cert hit and so a session was set up utilising both Nancy's producer (Hazlewood) and Frank's (Jimmy Bowen). There were doubts about a father and daughter singing a love song but Frank said "Don't worry" and so nobody did. Especially the record company accountants who simply went into overdrive when the sales figures began rolling in. Not that Sinatra has ever needed hit singles. When the world went microgroove, he discovered a medium made for his approach. One of the first artists to

make a concept album, he proved that albums could sell like singles when, in 1956, 'Songs For Swingin' Lovers' (his third album of uptempo material) perched itself at No.12 on the UK chart. 'I've Got You Under My Skin', a Cole Porter standard that had started life in the 1936 film *Born To Dance*, proved to be the track that garnered most praise. Clad in a perfect Nelson Riddle arrangement, bound around a riff that gradually grew and grew behind Sinatra's vocal before exploding into a shouting trombone middle section, the song became an overnight favourite, one to which the singer would constantly return, hardly daring to play a concert without yet another reprise.

'Come Fly With Me', a breezy invitation to take a world trip, was specifically written as the title track to another Sinatra concept album - one that encompassed songs expounding the delights of various places around the globe. Yet again, Cahn and Van Heusen supplied a combination of a memorable tune and a lyric that not only hung together well but acted as a marvellous intro to the tracks yet to come. Arranged by Billy May, once a trumpet star with Glenn Miller and other big bands, it too became a much-performed part of the Sinatra canon. Written in 1929, Shapiro, Campbell and Connelly's 'If I Had You' was a major hit that year for two singers, Rudy Vallee and Al Bowlly. And though to many it would seem less Sinatra-connected than most of the songs included in this anthology, it had been, in fact a song very close to Frank's





heart. So much so that he recorded it for Columbia in 1947, for Capitol during 1956, and again for Reprise in 1962, when Frank decided to record his only made-in-the UK album 'Great Songs From Great Britain', an album of material penned by British-based writers, employing Canada's Robert Faron as arranger-conductor.

Sinatra has always given due credit to songwriters. "Here's a song by George and Ira Gershwin" he would say, as the band played the intro to 'Love Walked In', an evergreen that he recorded with Billy May as part of the 'Sinatra Swings' sessions in 1961. Sadly, the song was one of the last George ever wrote. It was composed as part of the series of songs that the Gershwins contributed to the film *Goldwyn Follies*. But, by the time it was screened, George had succumbed to cancer, thousands of mourners crowding Fifth Avenue and 65th Street in the rain as his funeral was held at New York's Temple Emanu-El.

'Angel Eyes' could have proved equally sad in the eyes of Sinatra fans, Frank once scheduling it as the last song he would ever perform in concert. Written by Matt Dennis, who, as a staff arranger and composer with Tommy Dorsey, had worked with Frank in his early years, it appeared, sung by Dennis himself, in the 1953 Ida Lupino/Howard Duff film *Jennifer*. Sinatra recorded the song, with Nelson Riddle, as part of 'For Only The Lonely', a 1958 late-night mood album dedicated to those for whom love had gone wrong. In 1971, Sinatra announced his retirement from show-biz. "He's isn't

really sick or doddering," announced daughter Nancy, "he's very much alive and well and kicking - but he says it's the end of an era and he's right. His kind of show business has ended. So he's going to take it easy and enjoy himself."

A final concert was arranged for June 13, 1971, a benefit show that would be attended by an audience that included Vice-President Agnew and Presidential Advisor Henry Kissinger. The concert was an ovation-packed affair, with Sinatra performing at the peak of his form, phrasing exquisitely on the ballads and swinging like a powerhouse on uptempo material. Then, finally, lit only by a pin-spot, he began to sing 'Angel Eyes', lighting a cigarette as he did so, then casually moving offstage as he crooned the last line "Excuse me while I disappear".

But it wasn't the end. In late 1973, Frank announced a return to activity via a one-hour television special. And on January 25, 1974, he opened in Las Vegas, following this with a 10-city US tour and a five-country European tour. From that time on, through to the end of 1994, Frank Sinatra would work endlessly, fulfilling myriad live dates, recording albums (he logged US Top 10 chart albums with 'Duets' and 'Duets II', in 1993 and 1994 respectively) and fitting in a modicum of TV appearances, before his health eventually gave out.











For a man who claims that he built his career on saloon songs, intimate, early-morning confessionals that needed little more than a piano on which to rest his perfectly adjudged phrases, it's perhaps a little odd that the song by which Frank will be remembered by millions is 'My Way', an emotive belter, requiring little in the way of subtlety. But that's the way of things and, from the time Sinatra first released the song as a single, in 1969, listeners linked the lyric indelibly with him. As far as they were concerned it was the singer's autobiography set to music. It became an anthem of hope. If one man could make it over adversity and reach the very pinnacle of fame, then maybe there was hope for everyone. At least, that's how the theory went. A massive hit - the single still holds the record for the longest stay in the British charts, an incredible 122 weeks - it became covered by every singer with any pretext to ambition and many who knew they were going nowhere.

When karaoke arrived, a zillion others became onstage Sinatras - at least for three minutes. Though 'My Way' became Frank's theme, he's always had a love-hate relationship with the song that had started out, in 1967, as 'Comme d'habitude', a composition penned by French songwriters Gilles Thibaut, Claude Francois and Jacques Revaux. "I hate the song. Loathe it. It's a Paul Anka pop song which became a kind of national anthem" Sinatra once claimed. Paul Anka was the singer/songwriter who took the French original and provided it with an English lyric and an English title, 'My Way'. He maintains that he wrote it purely with Sinatra in mind. "I hung out with him for a time and I knew the way he spoke, so every lyric was for him. The record company said I'd got to do it but I said, no, he's the guy."

So much for the songs. How about the singer? Harry Connick Jr., who seems the man most likely to carry on the Sinatra tradition, once claimed: "Sinatra is a total master of vocal technique. He was the first to do so many things. I believe him to be the greatest male singer of American popular song. He is accessible to people who know nothing about music."

Excuse me while I disappear...

Fred Dellar







































# A Fine Romance

Music by Jerome Kern. Words by Dorothy Fields

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**Andantino moderato** (*sung with sarcasm*)

The musical score is written for voice and piano. The tempo is marked 'Andantino moderato' with the instruction '(sung with sarcasm)'. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each with a vocal line and a piano accompaniment.








**First System:**

- Vocal Line:** The vocal line begins with a whole rest for four measures, then enters with the lyrics 'She: A fine fine ro - mance! With no good kis - ses! A You'. The notes are: A4 (half), Bb4 (quarter), A4 (quarter), G4 (half), F4 (half), E4 (half), D4 (half).
- Piano Accompaniment:** The piano part starts with a mezzo-piano (*mp*) dynamic. It features a series of chords and moving lines in both hands. The right hand has a melodic line with some grace notes, while the left hand provides a harmonic foundation with sustained chords and moving bass lines. The dynamic shifts to piano (*p*) in the final measures.
- Guitar Chords:** Above the vocal line, guitar chords are indicated: C (first measure), G7 (second measure), G9 (third measure), and G aug (fourth measure).






**Second System:**

- Vocal Line:** The vocal line continues with the lyrics 'fine take ro - mance, my friend, this is! We Jel - lo! You're'. The notes are: D4 (half), C4 (half), Bb4 (quarter), A4 (quarter), G4 (half), F4 (half), E4 (half), D4 (half).
- Piano Accompaniment:** The piano part continues with similar harmonic textures, maintaining the melodic and harmonic flow established in the first system.
- Guitar Chords:** Above the vocal line, guitar chords are indicated: C (first measure) and G7 (second measure).

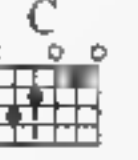
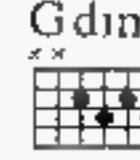

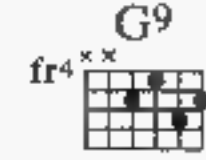
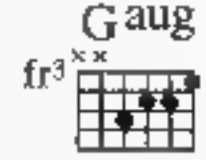


should be like a cou - ple of hot to - ma - toes, \_\_\_\_\_ but  
 calm - er than the seals in the Arc - tic O - cean, \_\_\_\_\_ at

you're as cold as yes - ter - day's mashed po - ta - toes. \_\_\_\_\_ A  
 least they flap their fins to ex - press e - mo - tion; \_\_\_\_\_ A

fine ro - mance! You won't nest - le, a  
 fine ro - mance! With no quar - rels, with







fine ro - mance, you won't wrest - le' I  
 no m - sults, and all mor - als! I've



might as well play the bridge with my old maid aunts' pants,

nev - er mussed the crease in your blue serge pants,

C A<sup>9</sup> A<sup>7</sup>(b<sup>9</sup>) Dm A<sup>7</sup>

I have - n't got a chance. This is a fine ro  
I nev - er get the chance. This is a fine ro

F D<sup>7</sup>(b<sup>9</sup>) A<sup>b7</sup> C G<sup>7</sup>

1. - mance! She. A

C C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C Cmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

*mf*

2. mance' Dialogue

C G<sup>7</sup> C Dm<sup>7</sup> G<sup>9</sup>

*mf con brio*



*poco rit.*

C Cmaj<sup>7</sup> B<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

He: A

*p*

*a tempo*

C G<sup>7</sup> G<sup>9</sup> G<sup>aug</sup>

fine fine ro - mance! ro - mance! With My no dear kiss - es! A Two  
fine fine ro - mance! My dear Duch - ess! Two

*p*

C G<sup>7</sup>

fine old ro - mance, my friend, this is! We  
old fo - gies who need crutch - es! True

C C dim A<sup>b7</sup> Dm<sup>7</sup> G<sup>7</sup>

two love should be like clams in that a dish of chow - der;  
love should have the thrills that a health of y crime has!








But we just "fizz" like parts of a Seid - litz  
 We don't have half the thrill that the "March of






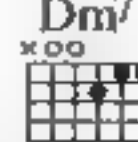
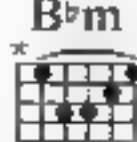



pow - der. A fine ro - mance with  
 Time" has! A fine fine ro - mance, my



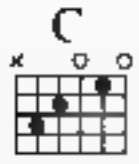
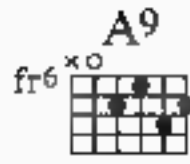






no good clinch - es, a fine  
 good wo - man! My strong


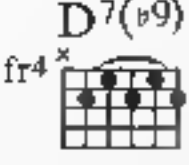
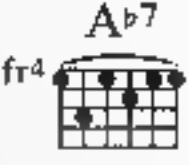
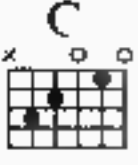
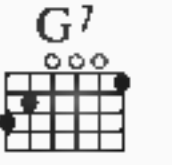
ro - mance with no pinch es, you're  
 "Aged in the wood" wo - man! You



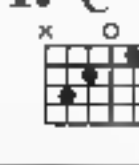


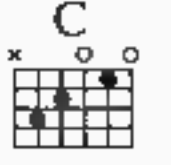
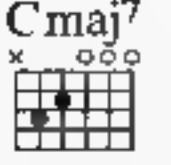
just nev as hard give to the land as the "Ile de France!"  
 er give to the or chids I send a glance!

3



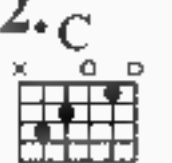
I have - n't got a chance, this is a fine ro -  
 No! You like cac - tus plants, this is a fine ro -

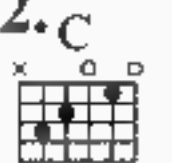
3

1.     

mance!

*mf*

2. 

A mance!

*sf*

# A Foggy Day

Music & Lyrics by George Gershwin & Ira Gershwin  
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## Moderato

The piano introduction consists of four measures. The first measure has a treble clef and a common time signature. The second measure has a bass clef. The third and fourth measures have a grand staff. The music is in F major and 4/4 time. The dynamic marking *mf* is present in the second measure.

**Chords:** F, Gm7, Fmaj7, F7, Gm7, C9

*rather freely*

I was a stran-ger in the ci - ty. ——— Out of town were the peo-ple I knew.

*mp*

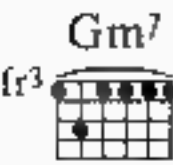
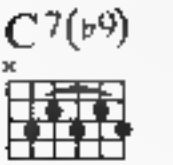
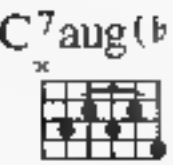

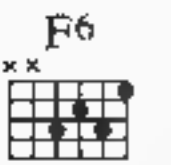


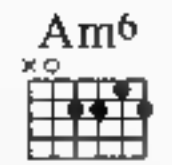
The vocal line is in F major, 4/4 time. The piano accompaniment is in F major, 4/4 time. The dynamic marking *mp* is present in the second measure.

**Chords:** F, E7, Am, Am7, D9

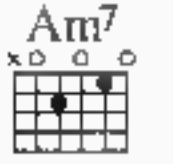
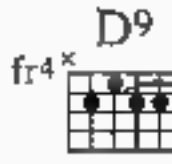
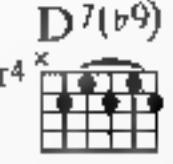



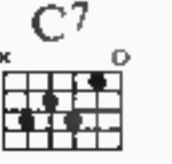
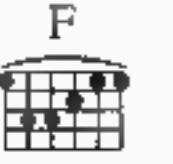
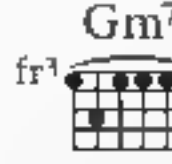
I had that feel-ing of self - pi - ty, ——— What to do? What to do? What to do? The

The vocal line is in F major, 4/4 time. The piano accompaniment is in F major, 4/4 time.


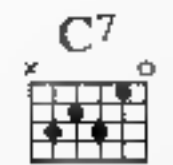
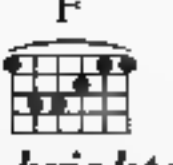
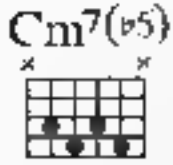
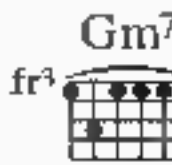



out-look was de - cid - ed - ly blue. ————— But as I walked through the fog gy

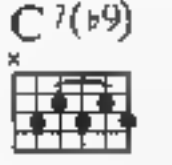



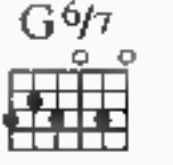

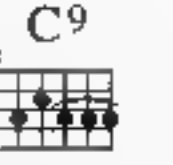
        

street a - lone, it turned out to be the luck - iest day I've known.

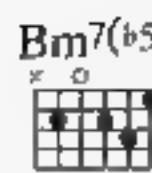
     

*brighter but warmly*

A fog - gy day ————— in Lon - don town —

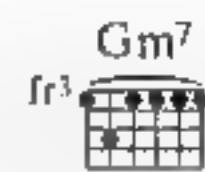
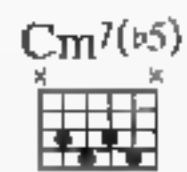
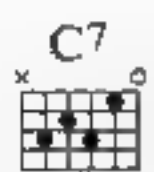
had me low ————— and had me down —



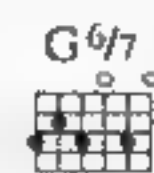
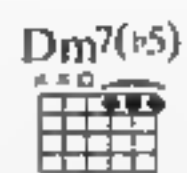
I viewed the morn - ing with a - larm, -



the Bri - tish Mu - se - um had lost its charm.



How long I won - dered, could this thing last?—



But the age of mi - - ra - cles had - n't passed,—



Chord diagrams: Cm7 (fr), F9, F7(b9), Bbmaj7, G9(b5) (fr4)

For, sud - den - ly, I saw you there

*mf*

Chord diagrams: Dm, Gm7(b5), F, Bb6, Fmaj7, Bb6, Dm7, G9 (fr4)

and through fog - gy Lon - don town the sun was shin - ing

*p*

1. Chord diagrams: Gm7 (fr), C7, F, Fmaj7, C7, F7, Bb6, Gm7(b5), Db aug, C7

ev - 'ry - where A

*mf*

Chord diagrams: F, Fmaj7, C7, F7, Bb7, Bbm6, Dm6, Bbm6, Fmaj7

where

*mf* *dim.* *pp*

# All Of Me

Words & Music by Seymour Simons & Gerald Marks

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## Moderato

The musical score is written for piano and voice. It begins with a piano introduction in C major, marked 'Moderato'. The piano part features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the third measure. The lyrics are: 'You took my kiss - es and you took my love, — you taught me how to care; am I to be just the rem - nant of — a'. The score includes guitar chord diagrams for C, Gdim, G7, C, Cdim, G7, C, Cm, G, and Em. The piano part includes dynamic markings such as *f*, *p*, and *8va*.

**Chord Diagrams:**

- C:
- Gdim:
- G7:
- C:
- Cdim:
- G7:
- C:
- Cm:
- G:
- Em:



Am D7 G7 D7 G7

one - sid - ed love — af - fair? All you took, I

C Cdim Dm A7 A7 G7

glad - ly gave, there's no - thing left for me to save

C E7

All of me — why not take all of me,

A7 Dm

can't you see I'm no good with - out you.

E7 Am

Take my lips I want to lose them,

D7 G7

take my arms I'll nev er use

C

them, your good - bye left me with

E7 A7

eyes that cry, how can I



go on dear with - out you.

You took the part that once was my

heart, so why not take all of

me. me. me.

# All Or Nothing At All

Words & Music by Arthur A. Man & Jack Lawrence

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**Moderately slow** (*with much expression*)

The musical score is written for voice and piano. The tempo is 'Moderately slow' with the instruction 'with much expression'. The key signature has one flat (B-flat major or D minor). The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staves. The piano part features a mix of chords and melodic lines, with some octaves indicated by '8'. The vocal line includes lyrics and is accompanied by guitar chords shown in a simplified notation above the staff. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf espress.' and 'p - mf'. The lyrics are: 'All or nothing at all! Half a love never appeared to me.'

**System 1:**

- Vocal:** All or nothing at all!
- Piano:** *mf espress.* (first line), *rit.* (second line)
- Guitar Chords:** Am, C aug, Am<sup>7</sup>, Am<sup>6</sup>

**System 2:**

- Vocal:** Half a love never appeared to me.
- Piano:** *p - mf*
- Guitar Chords:** Am, Am<sup>7</sup>, B<sup>b</sup>7, B<sup>b</sup>6, B<sup>b</sup> aug, B<sup>b</sup>7



Gm Gm<sup>6</sup> Dm G<sup>7</sup>

If your heart nev - er could yield to me, then I'd rath - er have

G<sup>7</sup>(b5) G<sup>7</sup> Cmaj<sup>7</sup> C<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup> Am C aug






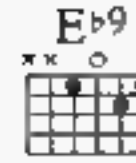


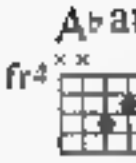
noth - ing at all! All or noth - ing at

Am<sup>7</sup> Am<sup>6</sup> Am Am<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>6

all! If it's love there is no in be - tween.

B<sup>b</sup> aug B<sup>b</sup>7 Gm Gm<sup>6</sup> Dm

Why be - gin, then cry for some - thing that might have been. No, I'd

rath - er have noth - ing at all. But, please, don't bring your

*mf espress.*












lips so close to my cheek. Don't smile or I'll be lost be-yond re -
















call. The kiss in your eyes, the touch of your hand makes me

weak, and my heart may grow diz - zy and fall.



E7 Am C aug Am7

And if I fell un - der the spell of your call,

*p*

Am6 Am Am7 Bb7 Bb6 Bb aug Bb7

I would be caught in the un - der - tow.

Gm Gm6 Dm Dm6 E7 Am

So, you see, I've got to say: No! No! All

1. 2.

Fm6 C E7 C C6

or noth-ing at all! all!

*f*

# Angel Eyes

Words by Earl Brent Music by Matt Dennis

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Slowly

N.C.

The musical score for "Angel Eyes" is presented in a standard format with a vocal line and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "Slowly".

**Guitar Chords:**

- First system: Dm, Bdim, B<sup>b</sup>dim, Dm, Fm, G<sup>7</sup>, G<sup>b</sup>, F, Dm, Dm<sup>6</sup>.
- Second system: Em<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>(<sup>b</sup>5), Dm, Bdim, B<sup>b</sup>dim, Dm, Fm<sup>6</sup>, G<sup>7</sup>.

**Vocal Line:**

Try to think— that love's not a - round, . still it's un - com - fort - 'bly near, -

my old heart ain't gain - in' no ground - be -

The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various chordal textures and triplets.



Dm<sup>7</sup> Dm<sup>6</sup> B<sup>b</sup>9 A<sup>9</sup>(#5) Dm G<sup>9</sup> Dm Bdim B<sup>b</sup>dim  
 cause my an - gel eyes ain't here. An - gel eyes - that

Dm Fm G<sup>7</sup> G<sup>b</sup> F Dm Dm<sup>6</sup>  
 old de vil sent, they grow un - bear - a - bly bright,

Em<sup>7</sup> A<sup>7</sup> A<sup>7</sup>(b5) Dm Bdim B<sup>b</sup>dim  
 Need I say — that

Dm Fm<sup>6</sup> G<sup>7</sup> Dm<sup>7</sup> Dm<sup>6</sup> B<sup>b</sup>9 A<sup>9</sup>(#5)  
 my love's mis spent, — mis - spent with an - gel eyes to - night.

**Dm** **Cm<sup>7</sup>** **F<sup>7</sup>(b9)**

So drink up, all you peo

**B<sup>b</sup> maj<sup>7</sup>** **Bdim** **Cm<sup>7</sup>** **F<sup>7</sup>(b9)**

ple, or - der an y thing you see, —

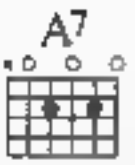

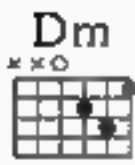
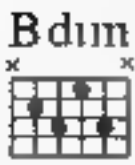

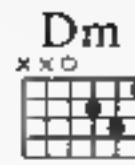



**B<sup>b</sup> maj<sup>7</sup>** **B<sup>b</sup>6** **Bm<sup>7</sup>** **E<sup>7</sup>(b9)**

have fun, you hap - py


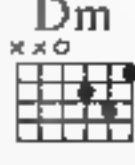

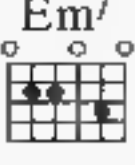
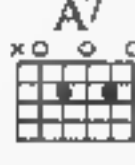
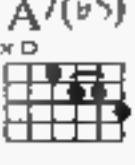



**A maj<sup>7</sup>** **A<sup>6</sup>** **G<sup>#</sup>7 aug** **G<sup>#</sup>7**

peo - ple, the drink and the laugh's on me. —






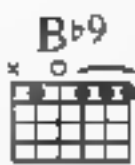




Par - don me, — but I “got - ta run,” —

the fact's un com - mon - ly clear, — got - ta find — who's

now “num - ber one” — and why my an - gel eyes ain't here —






'Scuse me while I dis - ap - pear. —

# April In Paris

Words & Music by E.Y. Harburg & Vernon Duke

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## Moderato

The musical score is written for piano and voice. It begins with a piano introduction marked *mf* (mezzo-forte). The piano part features a triplet of eighth notes in the right hand and a sustained bass line in the left hand. The vocal melody enters in the second system with the lyrics "A - pril's in the air, but here in Pa - ris". The piano accompaniment for the vocal part is marked *p* (piano) and *semplice*. The score includes guitar chord diagrams for the following chords: C, G7, C, F, C, F, Fm, Cm, Fm, and Bb7(b9). The lyrics continue: "Av - ril est dans l'air, i - ci à Pa - ris", "A - pril wears a dif - f'rent gown. la na - ture a re - vê - tue.", and "You can see her waltz - ing down the U ne toi - let - te pour son dé -".

*mf*

*p* *semplice*

A - pril's in the air, but here in Pa - ris  
Av - ril est dans l'air, i - ci à Pa - ris

A - pril wears a dif - f'rent gown. You can see her waltz - ing down the  
la na - ture a re - vê - tue. U ne toi - let - te pour son dé -

Guitar Chords: C, G7, C, F, C, F, Fm, Cm, Fm, Bb7(b9)



street. but. The tang of wine is in the air, I'm drunk with all the  
 Un bou-quet de vin est dans l'air, et tout ce bon-heur

hap-pi-ness that Spring can give, nev-er dreamed it could be so ex-cit-ing to  
 du Prin-temps nous en-i-vre, nous ig-no-rions qu'il fai-sait si bon de vi-

live  
 vre

A pril in Pa ris,  
 Av ril à Pa - ris,

chest-nuts in blos-som, ho-li-day ta-bles un-der the trees.  
 châ-tai-gniers fleu-ris, tout est en fê-te sous la feuil-lée.

Chord diagrams: E<sup>b</sup>, G<sup>7</sup>, G<sup>7</sup>aug, C, G<sup>7</sup>, C, F, C, F, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, Fm, B, C, Fm, E<sup>b</sup>m, G<sup>6/7</sup>, Cmaj<sup>7</sup>, B, C, Gm<sup>7</sup>.

Performance markings: *pp*, *mf*, *p*, *fr<sup>3</sup>*, *L.H.*, *mf*, *p*, *fr<sup>3</sup>*.

Other markings: (8), (b), 3, 1.



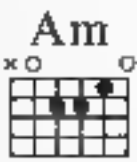
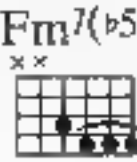










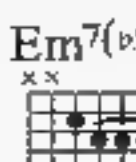
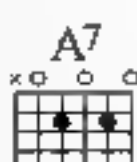



A - pril in Pa - ris,  
 Av - ril â Pa - ris,

*mf* *mp*

this is a feel - ing  
 c'est une é - mo - tion

no one can ev - er  
 qu'on ne peut re - cap -










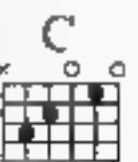
re prise.  
 tu rer.

I  
 Tou

nev - er knew the  
 te cet - te joie

*mf* *p*



charm of Spring,  
 du Prin - temps,

nev er met it face to face.  
 est un e - lix - ir trou - blant.



Am E7 Am F#m7(b5) B7 aug B7

I nev - er knew my heart could sing, nev - er missed a warm em -  
 Mon cœur veut main - te - nant chan - ter, et les jours d'hu - ver ou -

E Dm7 G7 Fm B C Em7(b5) C aug A7(b5)

brace, till A - pril in Pa - ris, whom can I run to  
 bli - er. Av - ril à Pa - ris, L'air est em - bau - mé

D7 G#m6 Fm7(b5) D9 G7

what have you done est to my  
 la na - ture ré - veil -

1. C G7 2. C F C

heart? lée. heart? lée

# All The Way

Words by Sammy Cahn Music by James Van Heusen

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**Slowly** *poco rit.* *a tempo*

When some - bo - dy loves you, it's no

*mp* *mp - mf*

G7aug Cm F9

good un - less she loves you all the way

Bb7 Fm7 Dbm6 Bb7 Eb Bbm7 Eb7

Hap - py to be near you, when you need some one to cheer you all the way

*8va loco*

The musical score is written for voice and piano. It begins with a 'Slowly' tempo marking, which changes to 'poco rit.' and then 'a tempo'. The key signature has two flats (Bb and Eb). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'mp' and 'mp - mf'. Chord diagrams are provided for several chords: G7aug, Cm, F9, Bb7, Fm7, Dbm6, Bbm7, and Eb7. The lyrics are: 'When some - bo - dy loves you, it's no good un - less she loves you all the way Hap - py to be near you, when you need some one to cheer you all the way'. The score ends with a '8va loco' marking.



A<sup>7</sup> B<sup>b</sup>7 Fm<sup>6</sup> G<sup>7</sup>

Tall - er ——— than the tall - est tree is, that's how it's got to

Cm B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7(b5) A<sup>b</sup> B<sup>b</sup>7 Bdim

feel; deep - er ——— than the deep blue sea is,

Cm F7 A<sup>b</sup>m<sup>6</sup> B<sup>b</sup>7 E<sup>b</sup>

that's how deep it goes, if it's real. *rall.* *a tempo* When some - bo - dy needs you, it's no

G7aug Cm F9

good un - less she needs you all the way.









Through the good or lean years and for all the in-between years, <sup>8va</sup> come what may








Who knows where the road will lead us? On - ly a fool would say, but *poco rall.*









if you let me love you, it's for sure I'm gon-na love you all the way, *a tempo*



1.  
2.   

all the way. way. *rall.* *a tempo* *poco rit.*

6



# Begin The Beguine

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Moderato

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderato'. The piano introduction consists of four measures of piano accompaniment. The first measure is marked *mf* and *p*. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simple bass line in the left hand. The vocal melody enters in the fifth measure with the lyrics 'When they be - gin the Be - guine it'. The melody is written in a single line with a treble clef. Above the melody, there are six guitar chord diagrams: C, Am7, C, Cmaj7, Am7, and C. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'brings back the sound of mu - sic so ten - der, it' are written below the melody. Above the melody, there are three guitar chord diagrams: Am, C, and G7. The piano accompaniment continues with the same rhythmic pattern.

When they be - gin the Be - guine it

brings back the sound of mu - sic so ten - der, it

brings back a night of trop i - cal splen dour, it

brings back a mem - - o - ry ev - er - green I'm

with you once more un - der the stars and

down by the shore an or ches tra's play ing, and

**Chord Diagrams:**

- Dm**: x 0 0 2 3
- Dm7**: x 0 0 2 3
- G7**: x 0 0 0 2
- G7sus4**: x 0 0 0 2
- C9**: x 0 0 2 3
- C**: x 0 0 0 2
- Am7**: x 0 0 0 2
- C**: x 0 0 0 2
- Cmaj7**: x 0 0 0 2
- Am7**: x 0 0 0 2
- C**: x 0 0 0 2
- Cmaj7**: x 0 0 0 2
- Am7**: x 0 0 0 2
- C**: x 0 0 0 2
- G7**: x 0 0 0 2





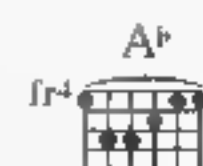
ev - en the palms — seem to be sway - ing —



when they be - gin — the Be - guine. — To



live it a - gain — is past all en - dea - vour, — ex -



-cept when that tune — clut - ches my heart, — and





there we are, swear-ing to love for - ev - er, and pro - mis - ing







nev - er, nev - er to part. What








mo-ments di - vine, what rap-ture se - rene, till




clouds came a - long to dis - perse the joys we had tast - ed, and








now when I hear peo ple curse the chance that was wast - ed, \_\_\_\_\_ I








know but too well \_\_\_\_\_ what they mean; \_\_\_\_\_ so don't









let them be - gin \_\_\_\_\_ the Be - guine, \_\_\_\_\_ let the

*mf più espr.*






love that was once a - fire re - main an em - ber; \_\_\_\_\_ let it






sleep like the dead de - sire I on - ly re - mem - ber,








when they be - gin the Be - guine. Oh yes,







let them be - gin the Be - guine, make them play till the





stars that were there be - fore re - turn a bove you, till you whis - per to me once

*dim.*

*p*

*f molto espr.*

*mf*



Dm7 Em Em7 A7 Dm7 G7sus4  
 more, "Darling, I love you" And we sud-den-ly know

Dm7(b5) G7  
 what hea ven we're in, when they be-gin the Be-

C Cmaj7 Dm7 Dm7(b5)  
 guine, when they be-gin

C7 a tempo C Am7 Cmaj7  
 rit. the Be-guine.

ten. dim. p pp 8va

# Bye Bye Baby

Words by Leo Robin. Music by Julie Styne

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Moderately

The musical score for "Bye Bye Baby" is presented in three systems. Each system includes a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "Moderately".

**System 1:** The piano part begins with a *mf* dynamic. The vocal line starts with a half note G4. The piano accompaniment features a series of chords: Bb, Gb7, Bb, Gm, Cm7, and F7. The vocal line continues with the lyrics "I'll be in my room a - lone ev - 'ry Post Me - ri - di - an, and".

**System 2:** The piano part continues with a *p* dynamic. The vocal line continues with the lyrics "I'll be with my dia - ry and that book by Mis - ter Gi - de - on." The piano accompaniment features a series of chords: Bb, F7, Gm, C7, F7, Eb, Abm7, and F7.

**System 3:** The piano part concludes with a *p* dynamic. The vocal line continues with the lyrics "I'll be with my dia - ry and that book by Mis - ter Gi - de - on." The piano accompaniment features a series of chords: Bb, F7, Gm, C7, F7, Eb, Abm7, and F7.



**Moderately** (with expression)

**CHORUS**

Bye bye ba-by, re-mem-ber you're my ba-by when they  
 Bye bye ba-by, re-mem-ber you're my ba-by when they

give you the eye, al-though I know that you care, won't you write  
 give you the eye, and just to show that I care, I will write

and de-clare that though on the loose, you are still  
 and de-clare that I'm on the loose, but I'll stay

on the square I'll be gloom-y but send that  
 on the square I'll be lone-ly but ev-en

*mf*

*p*

Chord diagrams for guitar are provided above the vocal lines. The key signature is B-flat major (two flats).

rain - bow to me, then my sha-dows will fly, though you'll be  
 though I'm lone - ly there'll be no oth - er guy, though I'll be

gone gone for a while— I know that I'll be smil-ing with my  
 gone gone for a while— I know that I'll be smil-ing with my

1. ba - by bye and bye. 2. bye. With my

ba - by bye and bye.



# Call Me Irresponsible

Words by Sammy Cahn. Music by Jimmy Van Heusen  
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Slowly

NC

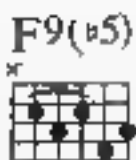

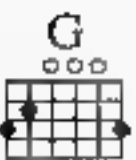

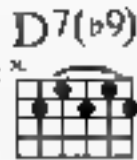

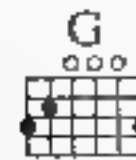
The piano introduction consists of two staves. The right staff has a treble clef and a key signature of one flat (Bb). It begins with a whole rest, followed by a half note Bb, a quarter note G, and a half note F. The left staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a half note Bb, a quarter note G, and a half note F. The tempo is marked 'Slowly' and the performance instruction is 'NC' (No Chords). The dynamics are marked 'p cresc. poco a poco' and 'mf'.

Verse, with a trace of self-pity

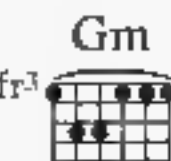
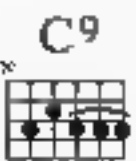
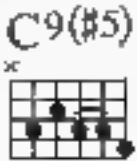
The first system of the verse features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'Seems I'm al-ways mak-ing re-so-lu-tions.' and ends with 'Like ev-'ry night for'. The piano accompaniment is marked 'mp Colla Voce'. Chord diagrams are provided above the vocal line: F (ad lib.), Ab, Db9(b5), C9, E, and F.


The second system of the verse continues the vocal line and piano accompaniment. The vocal line starts with the lyrics 'me is New Year's Eve' and ends with 'Things they chi-sel on those in-sti-tu-tions.' The piano accompaniment continues with the same 'mp Colla Voce' marking. Chord diagrams are provided above the vocal line: F#dim, C7sus4, C7, F, Ab, Cadd9, and C.

Lead


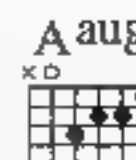




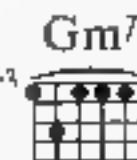
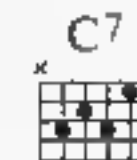








the lof - ty thoughts I nev er quite a - chieve.


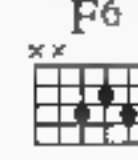
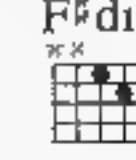
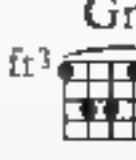


Each time I'm tak - ing bows 'cause ev - 'ry - thing went well

things go aw - ry, and there am I say - ing I meant well.

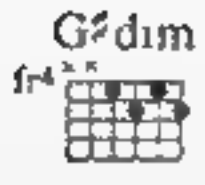


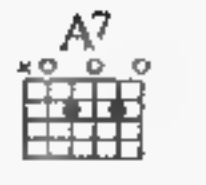
Refrain, slowly with a smooth, steady rhythm


Call me ir re - spon - si - ble, call me

*p cresc. poco a poco*




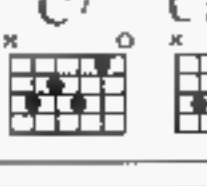



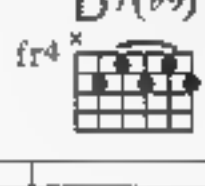


   

un - re - li - a - ble, throw in un - de - pend - a - ble



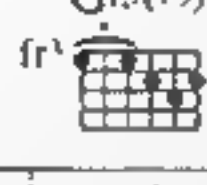
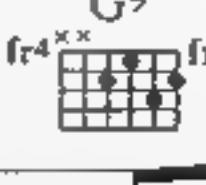

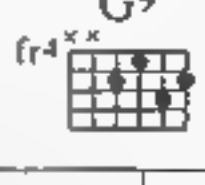
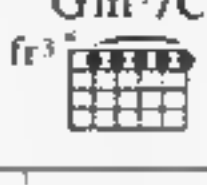

too. Do my

*mf* *mp* *mf*

fool - ish a - li - bis bore you?

*mp*

Well, I'm not too clev - er, I just a -

*p* *R.H.*

Gm<sup>7</sup> D<sup>aug</sup> C<sup>7</sup> C<sup>aug</sup> F F<sup>6</sup> F<sup>#dim</sup>

dore you. Call me un - pre - dict - a - ble,

*p* a tempo cresc. poco a poco

Gm Gm<sup>6</sup> G<sup>#dim</sup>

tell me I'm im - prac - ti - cal,

Fmaj<sup>7</sup> F A<sup>7</sup> Cm<sup>6</sup> D<sup>7</sup>

rain bows I'm in clined to pur sue.

Cm Bm B<sup>b</sup>m D<sup>7</sup> D<sup>7</sup>/G D<sup>aug</sup> Gm B<sup>7</sup> C<sup>7</sup> C<sup>6/9</sup> C<sup>7</sup>

Call me ir - re - spon - si - ble,

*mf*



Cm6 Cm6/9 D13(b9) D9 D13(b9) D9 Gm7add4 Gm7  
 yes, I'm un - re - li - a - ble, but it's

B7 C7 C6/9 C7 A7 D7(b9) D7  
 un - de ni - a - bly true, I'm

Dm7/G Bdim Gm7 Gm9(maj7) B7 Bbm6 C7(b9) Bbm6 1. F Bb6 Fmaj7 Bb6  
 ir - re - spon - si - bly mad for you!

Fmaj7 Bb6 Fmaj7 Bb6 2. F Bb6 Fmaj7 Bb6 Fmaj7  
 you!

# Come Fly With Me

Lyrics by Sammy Cahn. Music by James Van Heusen

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**Andante**

N.C.

VERSE



When dad and

*mp*

*mp*



moth - er dis - cov - ered one an - oth - er, they dreamed of the day when they

would love and ho - nor and o bey

And dur - ing all their mo - dest

*rall.*

*poco accel.*

F G G<sup>9</sup> Em<sup>7</sup>

spoon - ing, they'd blush and speak of hon - ey moon - ing.

Am Cmaj<sup>7</sup> Am<sup>6</sup> C D<sup>7</sup>

And if your me - mo - ry re - calls, they spoke of Ni -

rall.

Dm<sup>7</sup> Fm<sup>6</sup> G<sup>7</sup> G<sup>7</sup>(b5) G<sup>7</sup>aug C G<sup>7</sup> C

ag - 'ra Falls. But to - day, my dar - ling, to - day, when you

tempo primo

mf

Am E aug Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

meet the one you love, you say; Come

poco rit. (Rhythmic)



CHORUS (moderately, with a strong beat)

Chorus (moderately, with a strong beat)

**Chord Diagrams:**

- Cmaj<sup>9</sup>**:
- C6**:
- Cmaj<sup>9</sup>**:
- C6**:
- Cdim**:
- Dm**:
- Dm<sup>7</sup>**:
- G<sup>7</sup>**:
- Cmaj<sup>9</sup>**:
- C6**:
- Cmaj<sup>9</sup>**:
- C6**:
- C<sup>7</sup>**:
- Fmaj<sup>9</sup>**:
- C**:
- B<sup>b</sup>9**:
- Cmaj<sup>7</sup>**:
- C6**:
- F<sup>9</sup>**:
- Dm<sup>7</sup>**:
- G<sup>7</sup>**:
- E<sup>7</sup>**:
- A<sup>7</sup>(b9)**:
- D<sup>9</sup>**:
- G<sup>7</sup>**:

**Lyrics:**

fly with me! Let's fly! Let's fly a - way!


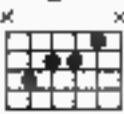


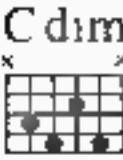


If you can use some ex - o - tic {booze, views, -} there's a

bar in far Bom bay, come fly with me! Let's fly!


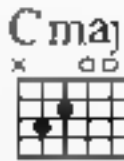

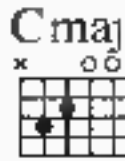
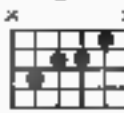

Let's fly a - way! Come

**Performance Notes:**

- mp - mf**: mezzo-piano to mezzo-forte

fly with me! Let's float down to — Pe - ru!

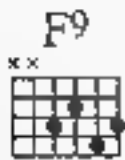
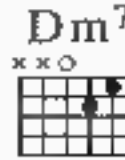
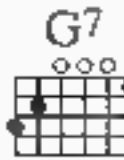
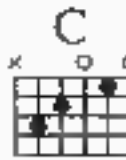
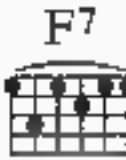

In Lla - ma Land there's a one man band — and he'll







toot his flute for you, come fly with me! Let's take —

— off in — the blue! — (Once I get you)









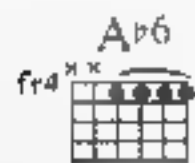


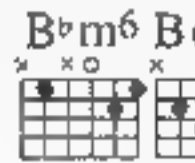
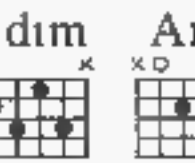

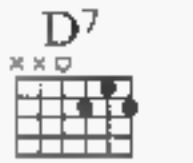
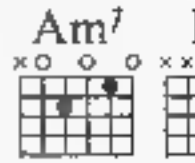
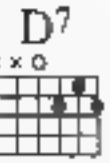
Up there!— Where the air is rar - i - fied,— we'll just glide,—

*mf*


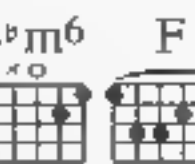


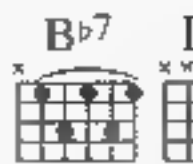
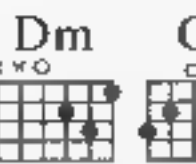

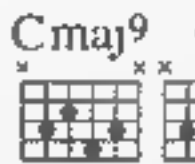

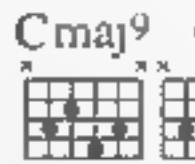

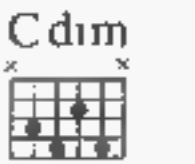





star - ry eyed — (Once I get you) Up there!

I'll be hold ing you so near,— you may hear—

an - gels cheer, 'cause — we're to - geth - er. Wea - ther wise, it's such — a love - ly day!—

*poco rall.* *a tempo*



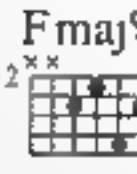
















Just say the words— and we'll beat the birds— down to

A - ca - pul - co Bay. It's per - fect for— a fly - ing hon - ey -


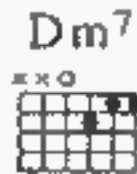


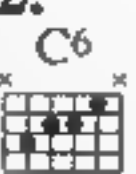
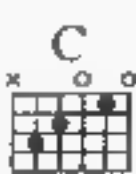








moon, they say, come fly with me!— Let's fly!— Let's fly— a -

**1.**    
**2.**  

way!— Come way!— **A**

*mf*

# Come Rain Or Come Shine

Music by Harold Arlen. Words by Johnny Mercer

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Freely

The instrumental introduction is written for piano. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The melody is played in the right hand, featuring a series of eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The tempo marking is 'Freely'.

Slowly and very tenderly

The vocal entry is written for a single voice. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is 'Slowly and very tenderly'. The lyrics are: 'I'm gon - na love you like no bo dy's loved you, come'. The piano accompaniment is written for piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is 'Slowly and very tenderly'. The piano part includes a 'rit.' (ritardando) marking and a 'p a tempo' (piano a tempo) marking. The piano part also includes a 'rit.' (ritardando) marking and a 'p a tempo' (piano a tempo) marking.

The instrumental conclusion is written for piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is 'Slowly and very tenderly'. The piano part includes a 'Dm' (D minor) chord and a 'G7' (G dominant seventh) chord. The piano part also includes a 'rit.' (ritardando) marking and a 'p a tempo' (piano a tempo) marking.

**C7**  
x  
ten

**F7**

deep as a riv - er, come rain or come shine.

ten

**G<sup>b</sup>**  
x

**Cm7**  
fr<sup>3</sup>

**F7**

**B<sup>b</sup>m**  
x

**Fm**

I guess when you met me it was

*molto espres.*

**B<sup>b</sup>m**  
x

**C7(b5)**  
fr<sup>3</sup>

**Fm**

just one of those things, but don't ev - er

**E<sup>b</sup>m**  
x

**A<sup>dim</sup>**  
x

**F<sup>dim</sup>**  
x

**C7**  
x

**B<sup>b</sup>dim**  
x

**C<sup>dim</sup>**  
x

**G7**  
x

**G7(b5)**  
x

**C9**  
x

bet me, 'cause I'm gon - na be true if you let me

*mf dim.*

*rit.*



**F**  
a tempo

**A7**

You're gon - na love me like no - bo - dy's loved me, come

*p* a tempo

**Dm**

rain or come shine. Hap - py to - geth - er, un -

**B9** **B7** **A7**

- hap - py to - geth - er, and won't it be fine.

**D7**

Days may - be cloud - y, or

*poco f*

G<sup>7</sup> *rit.* Gm

sun - ny, we're in or we're out of the mon - ey, but

*rit.*

# Don't Blame Me

Words & Music by Jimmy McHugh & Dorothy Fields

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**Moderato** (*with expression*)

The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest and a bass clef staff with a series of chords and eighth notes. The second system continues with a treble clef staff containing a triplet of eighth notes and a bass clef staff with a series of chords and eighth notes.

The piano introduction continues with two systems of music. The first system features a treble clef staff with a triplet of eighth notes and a bass clef staff with a series of chords and eighth notes. The second system continues with a treble clef staff containing a triplet of eighth notes and a bass clef staff with a series of chords and eighth notes.

The vocal introduction consists of two systems of music. The first system features a treble clef staff with a series of eighth notes and a bass clef staff with a series of chords and eighth notes. The second system continues with a treble clef staff containing a series of eighth notes and a bass clef staff with a series of chords and eighth notes.

1. Ev - er since the luck - y night I found you — I've hung a - round you, — just like a  
2. I like ev - 'ry sin - gle thing a - bout you — with - out a doubt you — are like a



fool.  
dream.

Fall - ing head and heels in a love like a  
In my mind I find a pic ture of

F Em G<sup>7</sup> C C<sup>#dim</sup>

kid out of school.  
us as a team.

My poor heart is in a aw - ful  
Ev - er since the hour of our

Dm G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup>

state now — but it's too late now to call a halt,  
meet ing I've been re - peat - ing a sil - ly phrase,

C A<sup>7</sup>

so if I be - come a nui - sance it's all of your fault!  
hop ing that you'll un - der - stand me one of these days

D<sup>7</sup> D<sup>7</sup> aug Gmaj<sup>7</sup> G<sup>7</sup> Am F D<sup>7</sup> rit. G Am G<sup>7</sup> D.C.

dim.

Chord diagrams: C, B $\flat$ , A, A $^7$ , Fm, G $^7$ , C.

Don't blame me for fall - ing in love with you, I'm

*p-f*

Chord diagrams: Fm, Em, G $^7$ , Gm, A aug, A $^7$ , Dm $^7$ , G aug, C, G $^7$ .

un - der your spell but how can I help it! Don't blame me!

Chord diagrams: C, B $\flat$ , A, A $^7$ , Fm, G $^7$ , C.

Can't you see when you do the things you do! If

Chord diagrams: Fm, Em, G $^7$ , Gm, A aug, A $^7$ , Dm $^7$ , G $^7$ , G aug, C, Fm, C dim, C $^7$ .

I can't con - ceal, the thrill that I'm feel - ing, don't blame me.

Fm F Fm F E7 Am Adim Am

I can't help it if that dog gone moon a bove

*cresc.*

D7 Dm7 Fm G7

makes me need, some - one like you to love!

C Bb A A7 Fm G7 C Fm Em G7

Blame your kiss, as sweet as a kiss can be and blame all your charms, that

Gm A aug A7 Dm7 G7 G aug C G7 C

1. 2.

melt in my arms but don't blame me me.



# Don't Worry 'Bout Me

Words by Ted Koehler Music by Rube Bloom

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Moderately

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Moderately'. The piano introduction consists of four measures. The first measure has a forte (*f*) dynamic. The second measure has a crescendo hairpin. The third measure has a 'molto rit.' (molto ritardando) marking and a piano (*p*) dynamic. The fourth measure has a decrescendo hairpin. The vocal melody begins in the fifth measure with the lyrics 'This is the one mo - ment that I thought I nev - er could live through but'. The piano accompaniment features triplets in the right hand and single notes in the left hand. The dynamics are marked *mp* (mezzo-piano) and *colla voce* (in time with the voice). The key signature changes to two flats (B-flat, E-flat) after the first vocal phrase. The piano accompaniment includes guitar chord diagrams for A<sup>b</sup> (fr4), Bdim, B<sup>b</sup>m7, and E<sup>b</sup>.3(b9) (fr5). The second vocal phrase begins with the lyrics 'now some-how, that it's here, my dear, that fool - ish fear dis - ap - pears, and'. The piano accompaniment continues with triplets and single notes, marked *mf* (mezzo-forte). The key signature changes back to three flats (B-flat, E-flat, A-flat) for the final phrase. The piano accompaniment includes guitar chord diagrams for A<sup>b</sup> (fr4), Bdim, B<sup>b</sup>m7, and A<sup>b</sup>dim. The score ends with a double bar line.

*f*


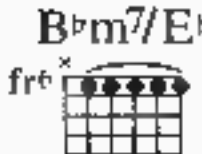
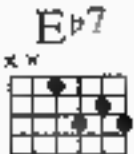
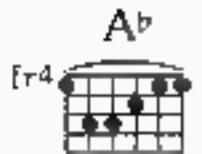

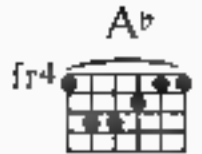
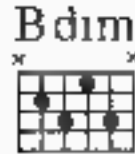
*molto rit.* *p*

*mp colla voce*

*mf*


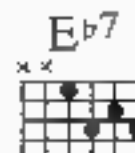

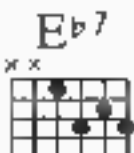
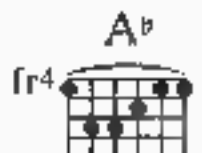
A<sup>b</sup> fr4 Bdim B<sup>b</sup>m7 E<sup>b</sup>.3(b9) fr5

A<sup>b</sup> fr4 Bdim B<sup>b</sup>m7 A<sup>b</sup>dim

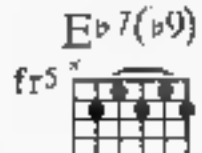
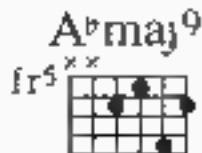
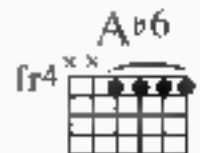
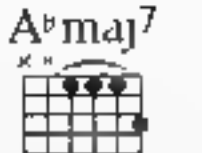
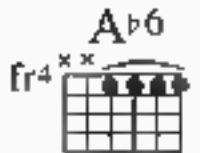
say - ing good - bye seems sweet \_\_\_\_\_ It's plain that

*mf*

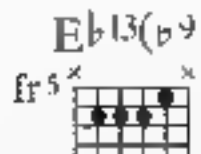
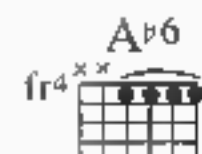

Fate did - n't want us on a one way street. \_\_\_\_\_ Don't

*rit.* *a tempo*

wor ry 'bout me, \_\_\_\_\_ I'll get a - long; \_\_\_\_\_ for

*mf*

get a - bout me, \_\_\_\_\_ be hap py, my love \_\_\_\_\_ Let's say that

**B<sup>b</sup>m<sup>7</sup>** **B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>m<sup>6</sup>**

our lit - tle show is ov - er and so, the sto - ry ends; why not

**Fm** **B<sup>b</sup>7** **B<sup>b</sup>m<sup>7</sup>/E<sup>b</sup>** **D<sup>b</sup>add<sup>9</sup>** **F<sup>2</sup>dim** **E<sup>b</sup>7/G**

call it a day the sen - si - ble way, and still be friends. 'Look

**E<sup>b</sup>7(<sup>b</sup>9)** **A<sup>b</sup>maj<sup>9</sup>** **A<sup>b</sup>6**

out for your - self\* should be the rule;

*mf*

**A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>7** **A<sup>b</sup>7aug**

give your heart and your love to who - ev - er you love, don't



**D<sup>b</sup>maj<sup>9</sup>** **D<sup>b</sup>**

be a fool. Dar - ling, why should you cling to

*cresc.*

**D<sup>b</sup>m<sup>6</sup>** **A<sup>b</sup>/C** **E<sup>b</sup>7/B<sup>b</sup>** **A<sup>b</sup>/C** **A dim**

some fad - ing thing that used to be? If

*f*

**B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>7(b<sup>9</sup>)** **1. A<sup>b</sup>6** **B dim**

you can for - get, don't wor - ry 'bout me.

*f rit.* *a tempo* *mf*

**2. B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **Fm** **D<sup>b</sup>6** **E<sup>b</sup>7** **A<sup>b</sup>**

Don't me.

*f* *mp* *molto rit.* *pp*

# East Of The Sun (And West Of The Moon)

**Words & Music by Brooks Bowman**

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**Slowly**

NC.

musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and features piano, vocal, and guitar parts. The piano part includes a triplet in the right hand and a melody in the left hand. The vocal part includes the lyrics "wish that we could live up in the sky, where we could find a place a-way up". The guitar part includes a G major chord and a Ddim chord.

high, \_\_\_\_\_ to live a - mong the stars, the sun, the moon, just

**D7** **Am7** **D7** **Em**

you and I. East of the sun \_\_\_\_\_ and

**A7** **Am** **C** **D7** **D7 aug** **G**

*p-f*


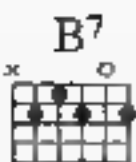

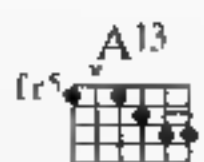

west of the moon, \_\_\_\_\_ we'll build a dream house \_\_\_\_\_ of

**E9** **Am7** **C**

love, dear. Near to the sun in the day,

**Cm6** **Am7** **D9**



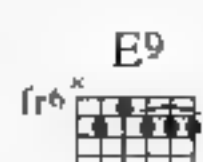

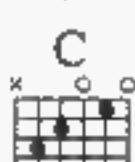






near to the moon at night, we'll live in a love - ly way, dear,





liv - ing on love and pale moon - light, just you and I, for

ev - er and a day, love will not die, we'll




keep it that way, up a - mong the

Chords: Cm6, G, Em, A7

stars we'll find a har - mo - ny of life to a love - ly tune,

Chords: Am, Cm6, D7, G

east of the sun and west of the moon,

Chords: Eb7, Am7, D7

dear, east of the sun and west of the

1. Chords: G, Am7, D7

2. Chords: G, C6, Bdim, Am7, A7maj7, Gmaj7

moon. moon.

# Everything Happens To Me

Words by Tom Adair Music by Matt Dennis

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**Slowly**

*f* *p*

Black cats creep a - cross my path un

- til I'm al-most mad, I must have 'roused the dev-il's wrath 'cause all my luck is bad. I

*rall.*

make a date for golf and you can bet your life it rains, I

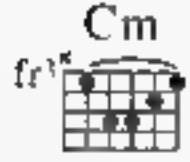

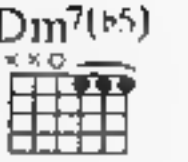


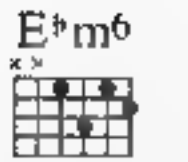
*p - f*

Gm *fr<sup>3</sup>* Eb9 *fr<sup>3</sup>* D<sup>aug</sup> Eb9 Gb7 F

Cm9 F9 Cm7 Dm7 Bbdim

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The tempo is marked 'Slowly'. The first system shows the vocal line starting with a whole note rest, followed by a half note G4, and then a quarter note F#4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The second system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The third system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The fourth system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The fifth system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The sixth system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The seventh system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The eighth system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The ninth system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3. The tenth system shows the vocal line with a half note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a quarter note E3.





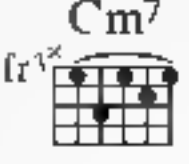


try to give a par-ty and the guy up-stairs com-plains, I guess I'll go thru' life just catch-in'



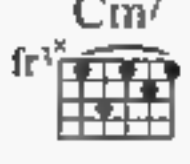

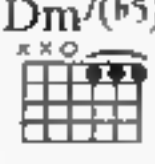






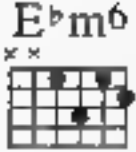


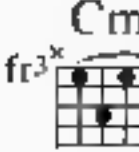
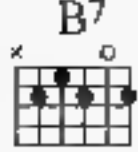

colds and miss-in' trains,— Eve ry-thing hap - pens to me — I

nev - er miss a thing, I've had the mea - sles and the mumps, and







ev - 'ry time I lay an ace my part - ner al ways trumps, I



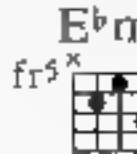

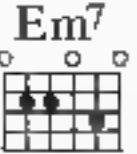
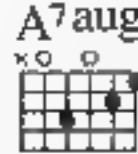








guess I'm just a fool who nev er looks be fore he jumps, ev - 'ry-thing hap - pens to me..

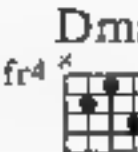





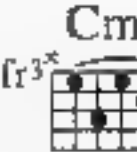




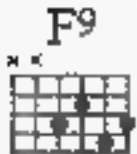
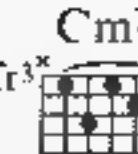


At first my heart thought you could break this jinx for me, that

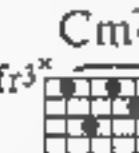



love would turn the trick to end des - pair, but now I just can't fool this head that

thinks for me, I've mort-gaged all my cas - tles in the ar I've

te - le - graphed and phoned, I sent an "Air - mail Spe cial" too, your

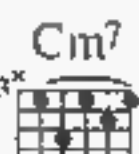





ans - wer was "Good - bye," and there was ev - en post - age due, I






fell in love just once and then it had to be with you—





1. ev - 'ry - thing hap - pens to me. I

2.



# Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

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Slowly

The musical score is written for piano and voice. It begins with a treble clef staff showing a whole rest for four measures, indicating the start of the vocal entry. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Slowly'. The first system of piano music includes a mezzo-forte (*mf*) dynamic and a 'rall.' (rallentando) marking in the fourth measure. The second system features guitar chord diagrams for C, G7, C6, G7(b9), and C, with lyrics 'Po - ets of - ten use ma - ny words to say a'. The third system includes a piano (*p*) dynamic and a 'a tempo' marking, with lyrics 'sim - ple thing. It takes thought and'. The fourth system includes guitar chord diagrams for Am7, Dm7, G7, Dm, A7aug, and A7, with lyrics 'sim - ple thing. It takes thought and'. The score is written in 3/4 time and includes various musical notations such as notes, rests, dynamics, and articulation marks.

*mf*

*rall.*





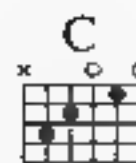
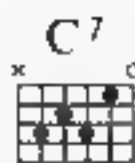
C G7 C6 G7(b9) C

Po - ets of - ten use ma - ny words to say a

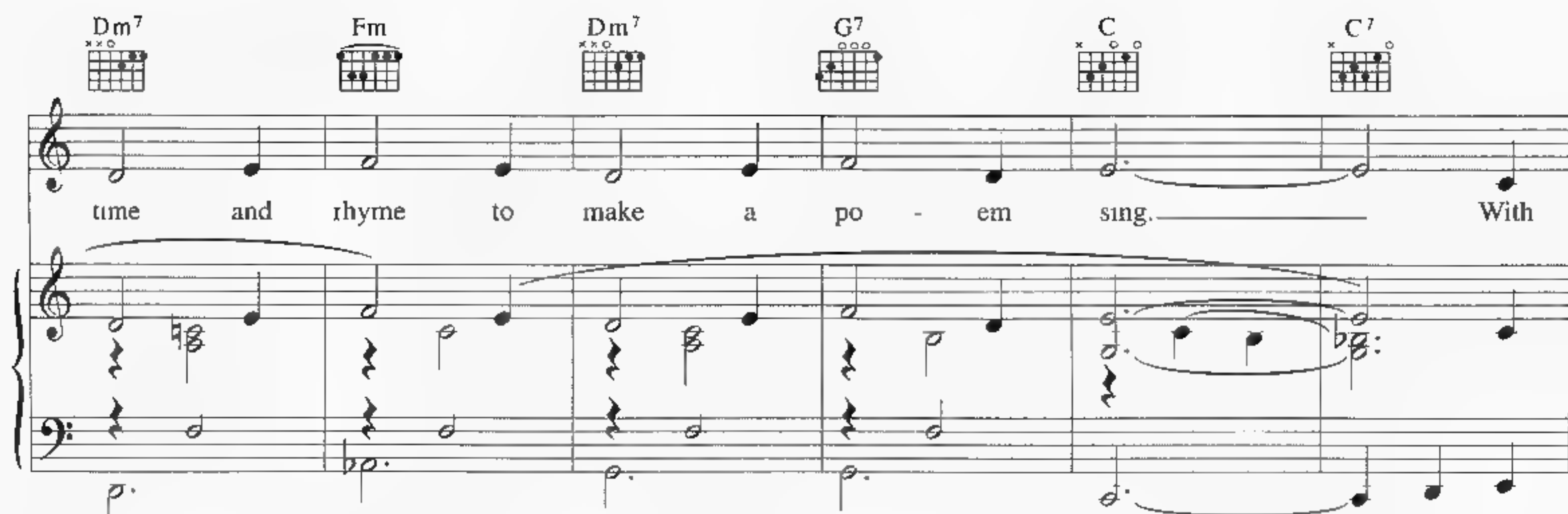
*p* a tempo

Am7 Dm7 G7 Dm A7aug A7

sim - ple thing. It takes thought and

time and rhyme to make a po - em sing. With


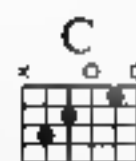
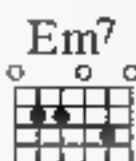
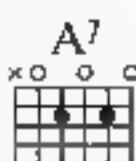






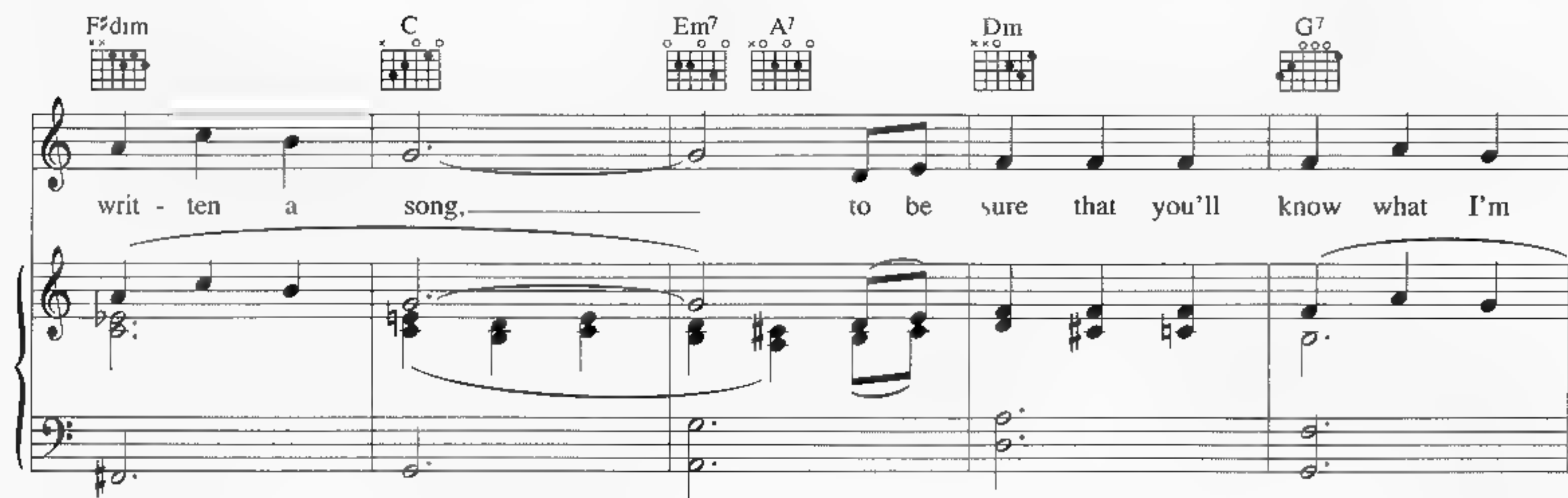




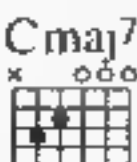


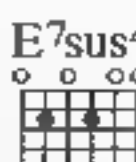


mu - sic and words I've been play - ing, for you I have



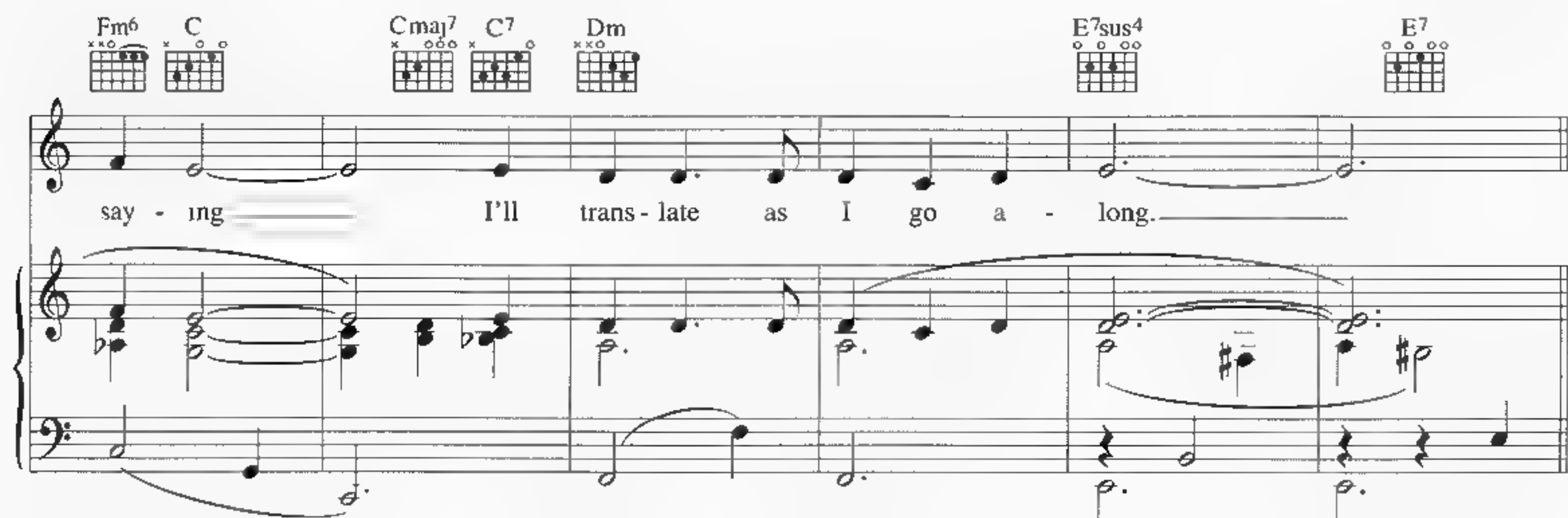







writ - ten a song, to be sure that you'll know what I'm



say - ing I'll trans - late as I go a - long.



# Slowly and tenderly

## CHORUS

Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> C<sup>7</sup> F

Fly me to the moon, and let me play a-mong the stars; let me see what

Dm<sup>6</sup> E<sup>7</sup> Am A<sup>7</sup> Dm Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

spring is like on Ju - pi - ter and Mars. In oth - er words: hold my

C Dm G<sup>7</sup> Fm<sup>6</sup> C





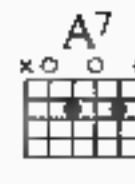

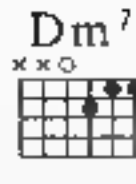
hand! In oth er words: dar - ling kiss me!

E<sup>7</sup>sus<sup>4</sup> E<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> C<sup>7</sup>

Fill my heart with song, and let me sing for - ev - er more;



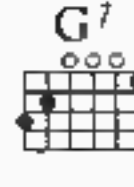
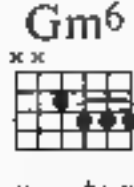
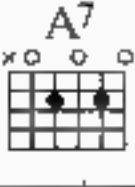
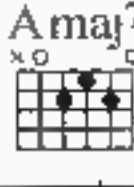
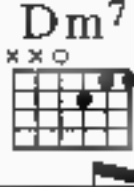
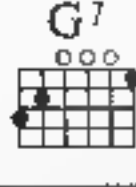
*p-mf*



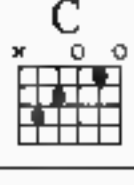
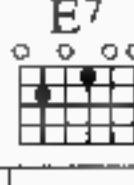
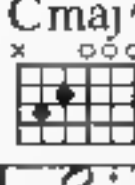


you are all I long for all I wor - ship and a - dore. In oth er words:

1.

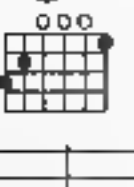
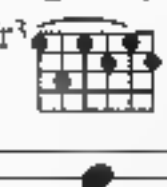
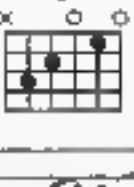
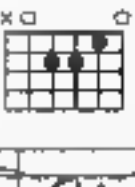
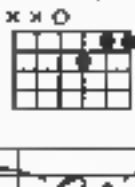
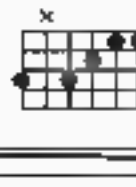
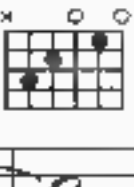









please be true! in oth er words: I love

2.

you! true! In oth - er words.

I love you!

*poco rit.* *mf a tempo cresc.* *rit. e dim.*

# Fools Rush In

Words by Johnny Mercer. Music by Rube Bloom  
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Moderately slow (with expression)

Piano introduction in C major, 4/4 time. The music is marked *mf* and *rall.* It features a melody in the right hand with triplets and a bass line in the left hand. The tempo is moderately slow with expression.

tempo rubato

Vocal and piano accompaniment for the first line of lyrics. The tempo is *tempo rubato*. The piano part is marked *mp*. The lyrics are: "Ro - mance is a game for fools", I used to say;

Vocal and piano accompaniment for the second line of lyrics. The tempo is *tempo rubato*. The piano part is marked *f*. The lyrics are: A game I thought I'd nev - er play.

C G<sup>7</sup> C G G<sup>aug</sup> G

"Ro mance is a game for fools", I said and grinned, then

Am<sup>6</sup> B<sup>7</sup> Em Em<sup>7</sup> F<sup>7</sup>m<sup>7</sup> D<sup>7</sup> E B<sup>7</sup> G<sup>7</sup>

you passed by, and here am I throw-ing cau - tion to the wind.

*ten.* *ten.* *rall.*

**Slowly** (with expression)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> Am<sup>7</sup>

Fools rush in \_\_\_\_\_ where an gels fear to tread, \_\_\_\_\_ and so I come to

*mp - mf*

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup>



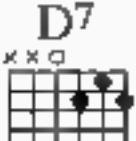

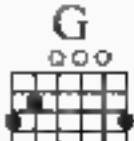
you, my love, \_\_\_\_\_ my heart a - bove my head \_\_\_\_\_ Though I



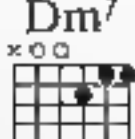
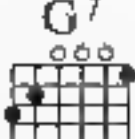
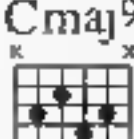








see the dan - ger there, if there's a


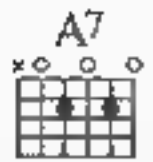

chance for me then I don't care.

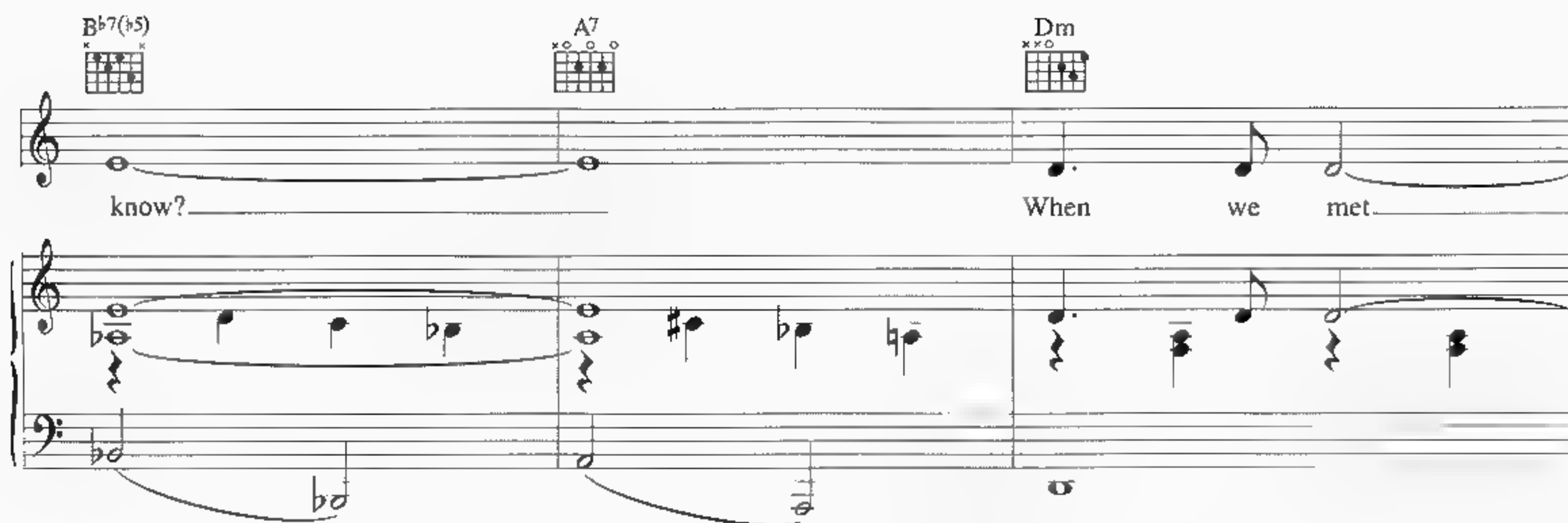
Fools rush in where wise men nev - er go,

but wise men nev er fall in love so how are they to

know? When we met.











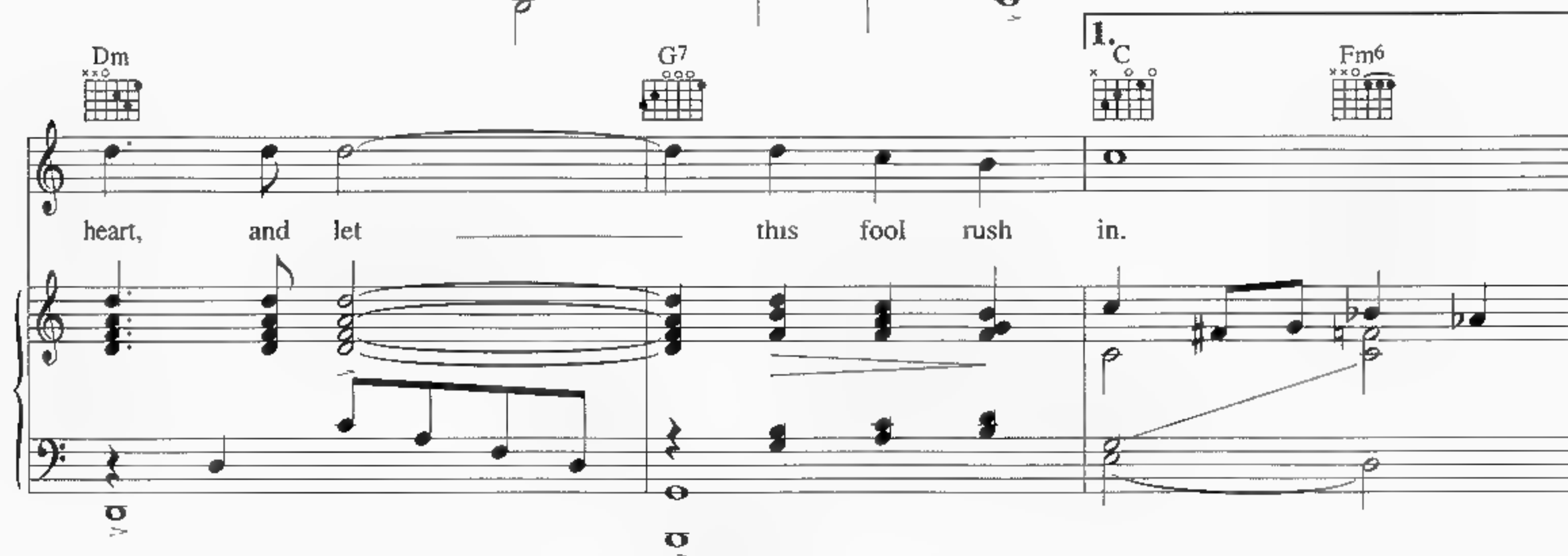
I felt my life be - gin, so o - pen up your

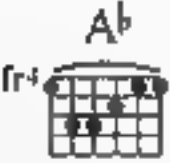

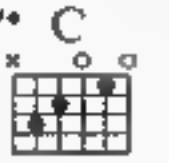

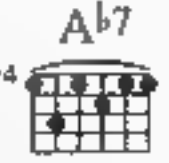
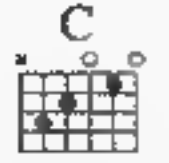
*ff*



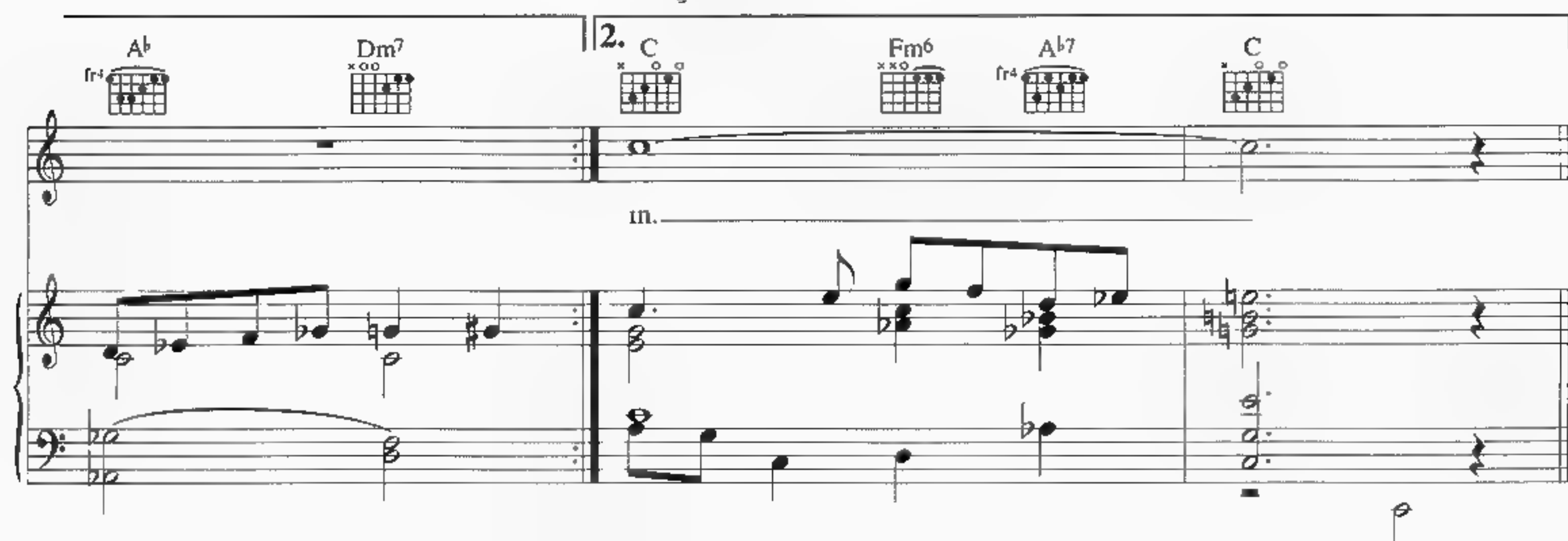





heart, and let this fool rush in.



in.



# From Here To Eternity

Words by Robert Wells. Music by Fred Karger

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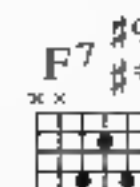
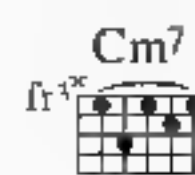
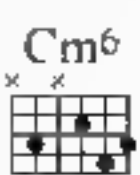
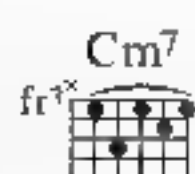
Moderately, with expression

N.C.

CHORUS

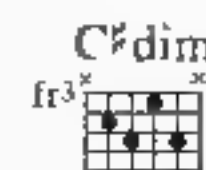
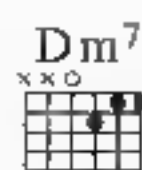
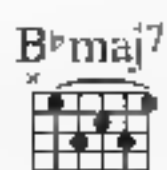
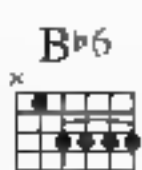
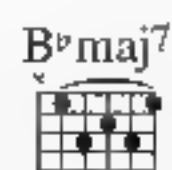


First system of music. Treble clef staff has a whole rest. Bass clef staff starts with a *mf* dynamic. The bass line features a triplet of eighth notes (Bb, Ab, Gb) followed by a triplet of eighth notes (Fb, Eb, Db). The melody in the treble clef staff begins with a triplet of eighth notes (Bb, Ab, Gb) and continues with a series of eighth and sixteenth notes. The system ends with a *ten.* (tension) marking.



Second system of music. Treble clef staff continues the melody with a triplet of eighth notes (Bb, Ab, Gb) and a half note (Fb). The bass line continues with a triplet of eighth notes (Fb, Eb, Db) and a half note (Gb). The lyrics "vowed your love from here to e - ter - ni - ty," are written below the staff.

Third system of music. Treble clef staff continues the melody with a triplet of eighth notes (Bb, Ab, Gb) and a half note (Fb). The bass line continues with a triplet of eighth notes (Fb, Eb, Db) and a half note (Gb). The lyrics "a" are written below the staff.



Fourth system of music. Treble clef staff continues the melody with a triplet of eighth notes (Bb, Ab, Gb) and a half note (Fb). The bass line continues with a triplet of eighth notes (Fb, Eb, Db) and a half note (Gb). The lyrics "love so true, it nev - er would die." are written below the staff.

Fifth system of music. Treble clef staff continues the melody with a triplet of eighth notes (Bb, Ab, Gb) and a half note (Fb). The bass line continues with a triplet of eighth notes (Fb, Eb, Db) and a half note (Gb). The lyrics "You" are written below the staff.








gave your lips, \_\_\_\_\_ gave them so will - ing - ly, \_\_\_\_\_





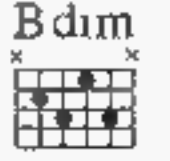
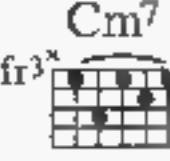








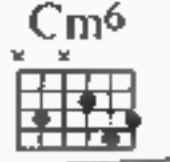
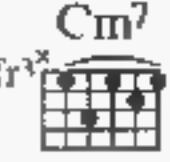



\_\_\_\_\_ how could I know \_\_\_\_\_ your kiss meant good









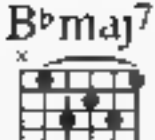



bye? \_\_\_\_\_ Now I'm a - lone, \_\_\_\_\_



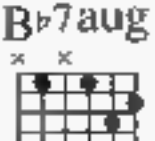
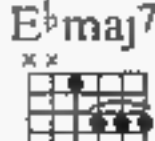







\_\_\_\_\_ with on - ly a me - mo - ry, \_\_\_\_\_ my



emp - ty arms will nev er know why

'Tho you are gone, this love that you







left with me, will live from here to e -






ter - ni - - - ty

# Here's That Rainy Day

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Slowly with expression

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood is 'Slowly with expression'. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The piano part includes a melodic line in the right hand and a harmonic line in the left hand. The vocal line includes lyrics. Above the vocal line, guitar chords are indicated with fretboard diagrams. The piano part includes a dynamic marking of *mf* (mezzo-forte) at the beginning of the first system and the end of the second system.

**System 1:**

Vocal: May - be I should have saved those left - ov - er

Piano: *mf*

**System 2:**

Vocal: dreams, Fun - ny, but here's that rain y day.

**Guitar Chords:**

- G
- Gmaj7
- B $\flat$
- Gm6
- E $\flat$ maj7
- E $\flat$ 6
- E $\flat$ m
- E $\flat$ dim
- Am7
- D7
- F7
- G



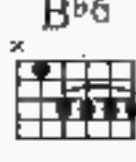

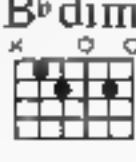
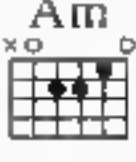
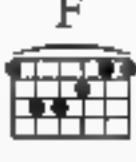
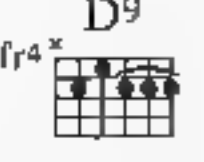
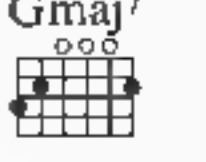




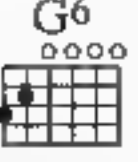
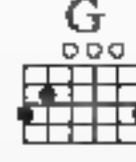



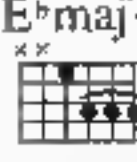
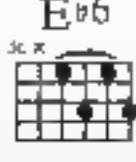





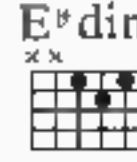
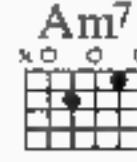
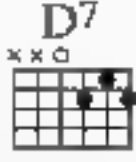

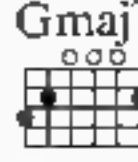


Here's that rain - y day they told me a

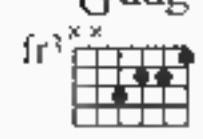

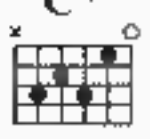
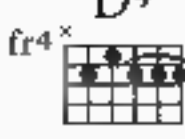
- bout and I laughed at the thought that it might turn out this way.

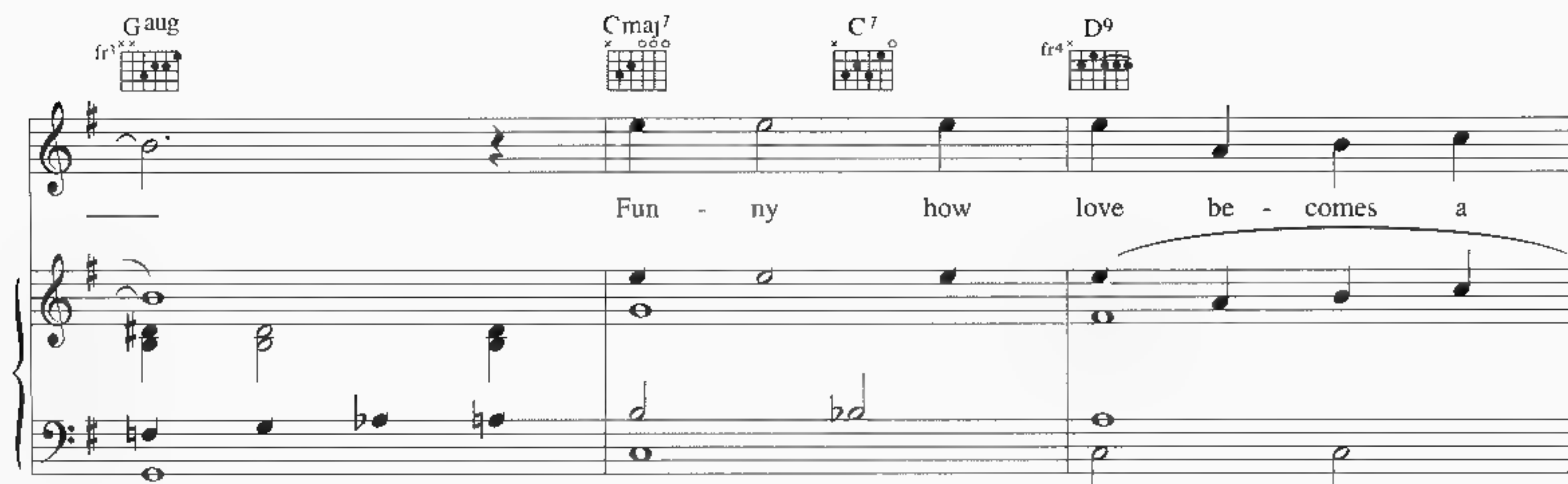
Where is that worn - out wish that I threw a

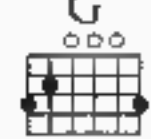
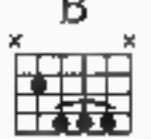
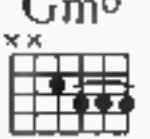
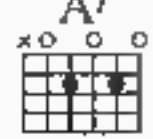









side, af - ter it brought my lov - er near?

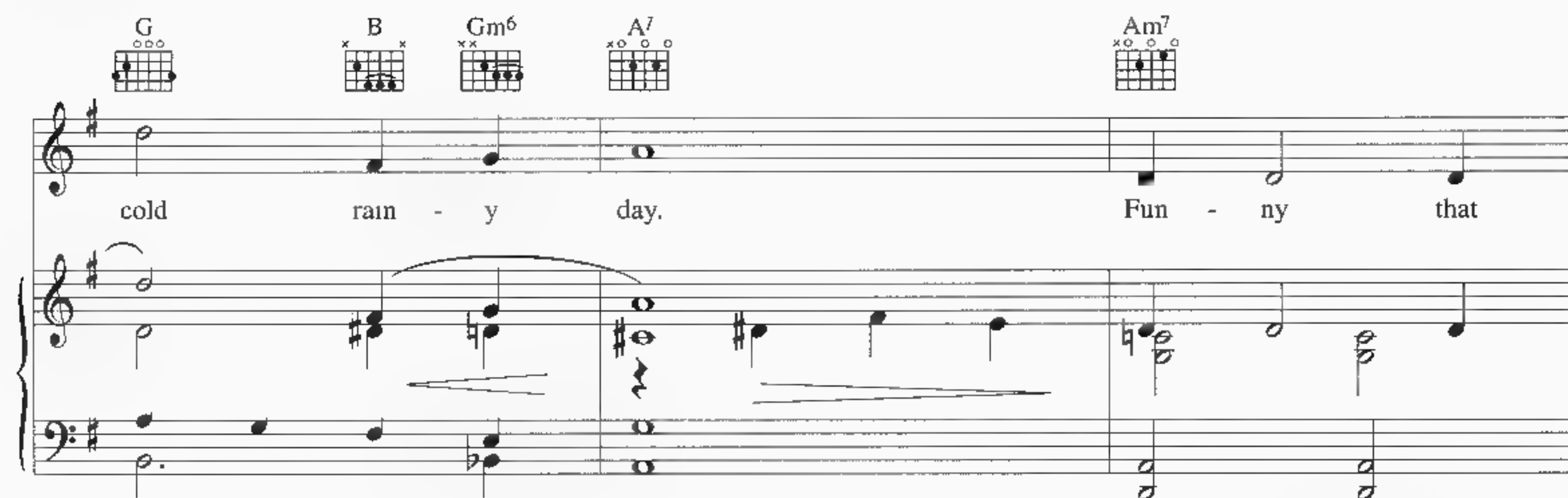
Gaug  Cmaj7  C7  D9 

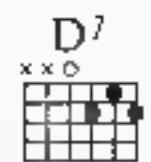



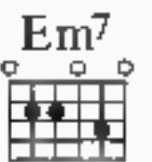

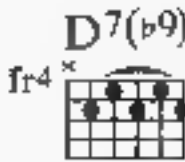
Fun - ny how love be - comes a



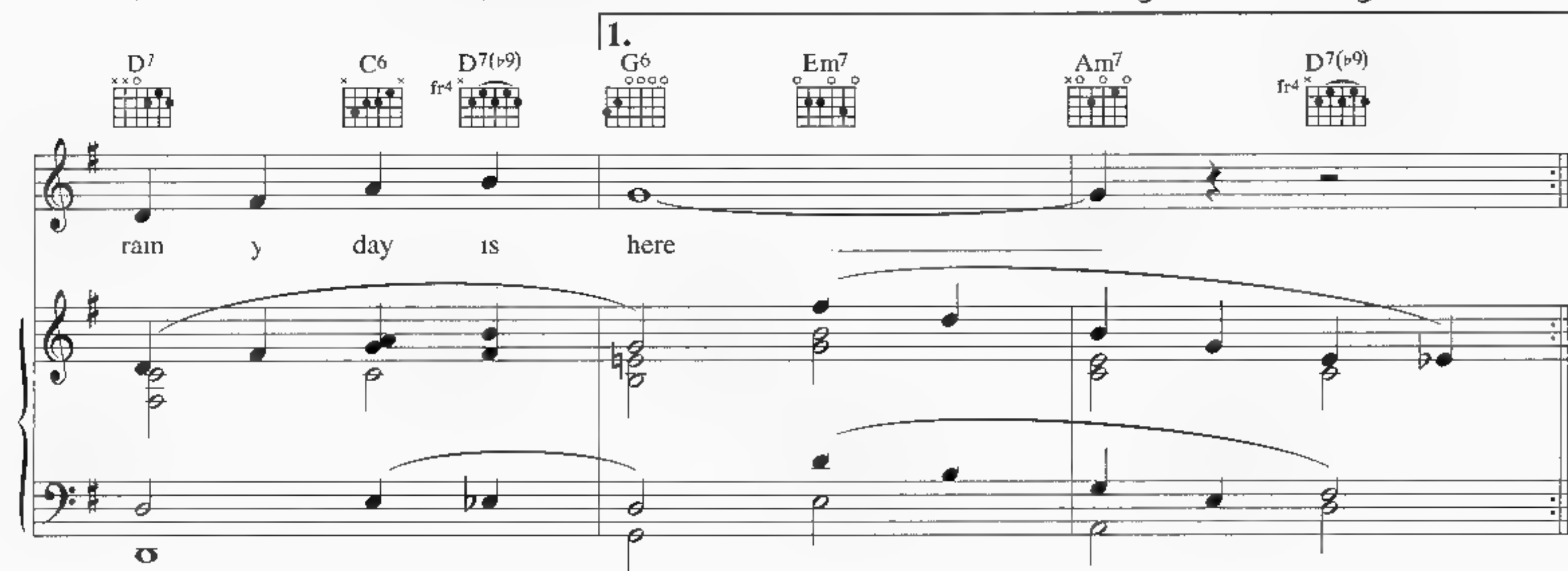
G  B  Gm6  A7  Am7 



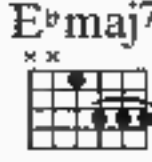
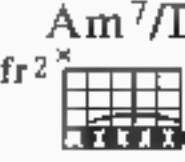

cold rain - y day. Fun - ny that



1.  C6  D7(b9)  G6  Em7  Am7  D7(b9) 

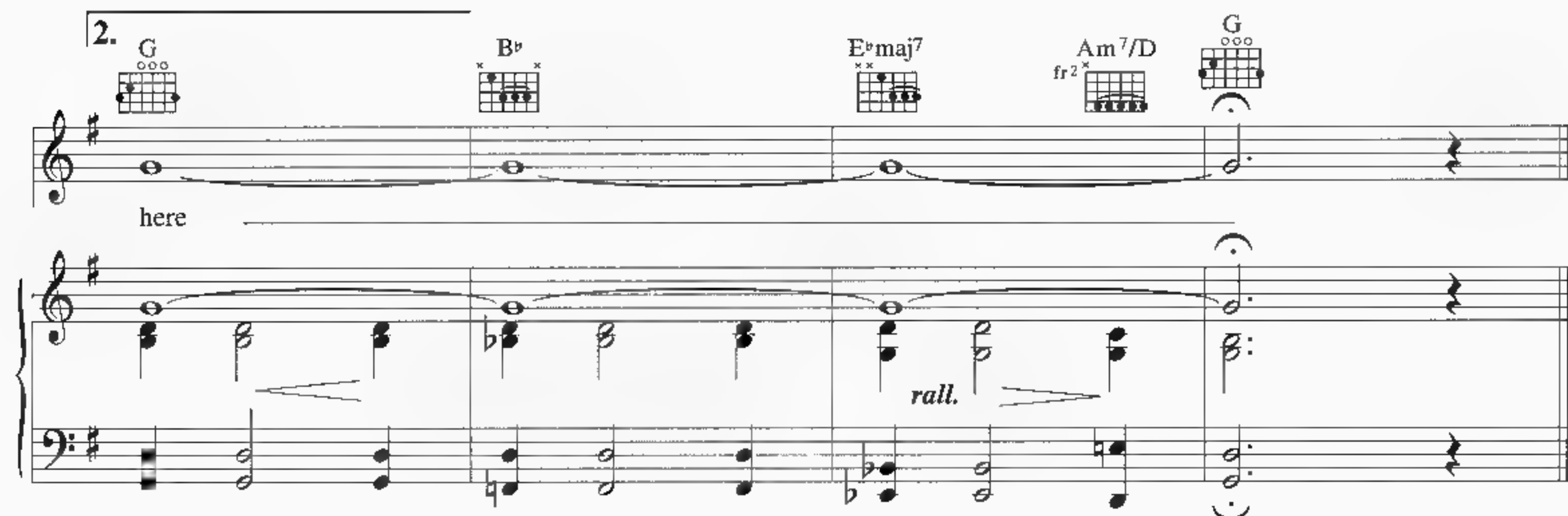
rain y day is here



2.  Bb  Ebmaj7  Am7/D  G 

here

*rall.*



# Have Yourself A Merry Little Christmas

Words & Music by Hugh Martin & Ralph Blane

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## Moderato

The piano introduction is in 4/4 time, marked *Moderato*. It begins with a treble clef staff containing four whole rests. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note pattern. The introduction concludes in the fifth measure with a final chord.

Chord diagrams for the first system of the vocal melody:

- C: x o o o
- G<sup>7</sup>: o o o o
- A<sup>m</sup>: x o o o
- G: o o o o
- F: x o o o
- E<sup>m</sup>: o o o o
- A<sup>m</sup><sup>7</sup>: x o o o
- D<sup>7</sup>: x x o o
- G<sup>7</sup>: o o o o
- G<sup>7</sup>(b9): fr<sup>3</sup> o o o o

When the stee-ple bells sound their "A", They don't play it in tune,

The piano accompaniment for the first system continues the melody from the introduction. It features a similar rhythmic pattern of eighth and quarter notes in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a final chord in the fifth measure.

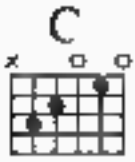


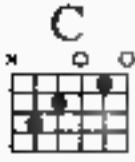


Chord diagrams for the second system of the vocal melody:

- A<sup>m</sup><sup>7</sup>: x o o o
- E<sup>m</sup>: o o o o
- A<sup>m</sup><sup>6</sup>: x o o o
- B<sup>7</sup>: x o o o
- E<sup>m</sup>: o o o o
- G: o o o o
- A<sup>m</sup><sup>7</sup>: x o o o
- D<sup>9</sup>: fr<sup>4</sup> x o o o
- D<sup>m</sup><sup>7</sup>/G: o o o o
- G<sup>7</sup>: o o o o

But the wel-kin will ring one day And that day will be soon

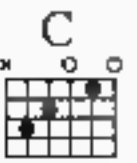
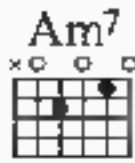


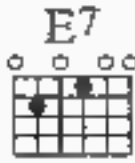
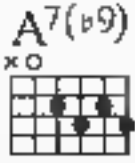
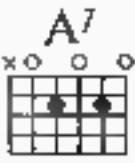
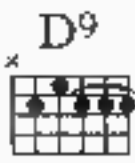
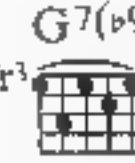

The piano accompaniment for the second system continues the melody. It maintains the same rhythmic structure as the first system, with eighth and quarter notes in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a final chord in the fifth measure.



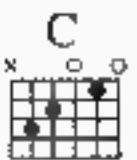
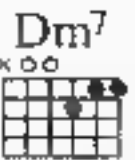
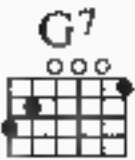
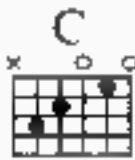







Have your - self a mer ry lit - tle Christ - mas let your heart be light,

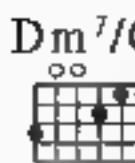

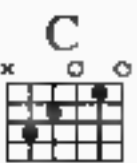
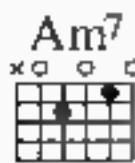

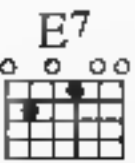
*mf*

Next year all our trou- bles will be out of sight

Have your - self a mer ry lit - tle Christ - mas make the Yule - tide

gay. - Next year all our trou - bles will be miles a -

Am C<sup>7</sup> C<sup>7</sup>(b9) C<sup>7</sup><sup>b9</sup><sub>#5</sub> Fmaj<sup>9</sup> Fm

way. Once a gain as in

C Cdim Dm<sup>7</sup> G<sup>aug</sup> C Am<sup>7</sup>

old en days, hap py gold - en days of yore,

Am<sup>6</sup> B<sup>6</sup>/<sub>7</sub> B<sup>7</sup> aug Em A<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup>

Faith - ful friends who were dear to us will be near to us once

Dm<sup>7</sup>/G G<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup>

more. Some day soon we all will be to - geth - er

Chord diagrams: C, Dm<sup>7</sup>/G, G<sup>7</sup>, C, Am<sup>7</sup>

if the fates al - low, Un til then, we'll

Chord diagrams: Dm<sup>7</sup>, E<sup>7</sup>(b<sup>9</sup>), E<sup>7</sup>, Am, C<sup>7</sup>, C<sup>7</sup>(b<sup>9</sup>), C<sup>7</sup>b<sup>9</sup><sub>#5</sub>

have to mud - dle through some how, So

Chord diagrams: F, Am, Dm<sup>7</sup>, G<sup>7</sup>(b<sup>9</sup>) fr<sup>1</sup>, 1. C, Am

have your - self a mer ry lit tle Christ - mas now.

Chord diagrams: Dm<sup>7</sup>, G<sup>7</sup>, 2. C, Dm<sup>7</sup>, Cmaj<sup>7</sup>

now.

*rall.* *p*



# I Only Have Eyes For You

Words by Al Dubin. Music by Harry Warren

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## Moderato

Chord diagrams for guitar are provided above the staff lines. The notation includes treble and bass clefs, key signatures, and time signatures. The music is in 4/4 time and features a moderate tempo.

**Chord Diagrams:**

- C#dim:** Treble clef, C# on 1st string, 3rd fret; E# on 2nd string, 4th fret; G# on 3rd string, 5th fret; A# on 4th string, 5th fret; C# on 5th string, 4th fret; E# on 6th string, 5th fret.
- Dm:** Treble clef, D on 2nd string, 1st fret; F on 3rd string, 2nd fret; A on 4th string, 2nd fret; C on 5th string, 3rd fret; D on 6th string, 3rd fret.
- Fm:** Treble clef, F on 1st string, 1st fret; A on 2nd string, 1st fret; C on 3rd string, 2nd fret; D on 4th string, 2nd fret; F on 5th string, 3rd fret; A on 6th string, 3rd fret.
- G7:** Treble clef, G on 3rd string, 2nd fret; B on 4th string, 2nd fret; D on 5th string, 2nd fret; F on 6th string, 3rd fret; G on 1st string, 3rd fret; B on 2nd string, 3rd fret.
- C:** Treble clef, C on 1st string, 0th fret; E on 2nd string, 0th fret; G on 3rd string, 0th fret; B on 4th string, 0th fret; C on 5th string, 0th fret; E on 6th string, 0th fret.
- Gdim:** Treble clef, G on 3rd string, 2nd fret; B on 4th string, 2nd fret; D on 5th string, 2nd fret; F on 6th string, 3rd fret; G on 1st string, 3rd fret; B on 2nd string, 3rd fret.
- G7:** Treble clef, G on 3rd string, 2nd fret; B on 4th string, 2nd fret; D on 5th string, 2nd fret; F on 6th string, 3rd fret; G on 1st string, 3rd fret; B on 2nd string, 3rd fret.
- Gaug:** Treble clef, G on 3rd string, 2nd fret; B on 4th string, 2nd fret; D on 5th string, 2nd fret; F on 6th string, 3rd fret; G on 1st string, 3rd fret; B on 2nd string, 3rd fret.
- C:** Treble clef, C on 1st string, 0th fret; E on 2nd string, 0th fret; G on 3rd string, 0th fret; B on 4th string, 0th fret; C on 5th string, 0th fret; E on 6th string, 0th fret.
- Am:** Treble clef, A on 2nd string, 0th fret; C on 3rd string, 0th fret; E on 4th string, 0th fret; G on 5th string, 0th fret; A on 6th string, 0th fret.
- Am7:** Treble clef, A on 2nd string, 0th fret; C on 3rd string, 0th fret; E on 4th string, 0th fret; G on 5th string, 0th fret; A on 6th string, 0th fret.
- F:** Treble clef, F on 1st string, 1st fret; A on 2nd string, 1st fret; C on 3rd string, 2nd fret; D on 4th string, 2nd fret; F on 5th string, 3rd fret; A on 6th string, 3rd fret.
- Fm:** Treble clef, F on 1st string, 1st fret; A on 2nd string, 1st fret; C on 3rd string, 2nd fret; D on 4th string, 2nd fret; F on 5th string, 3rd fret; A on 6th string, 3rd fret.
- G7:** Treble clef, G on 3rd string, 2nd fret; B on 4th string, 2nd fret; D on 5th string, 2nd fret; F on 6th string, 3rd fret; G on 1st string, 3rd fret; B on 2nd string, 3rd fret.
- C:** Treble clef, C on 1st string, 0th fret; E on 2nd string, 0th fret; G on 3rd string, 0th fret; B on 4th string, 0th fret; C on 5th string, 0th fret; E on 6th string, 0th fret.
- D7:** Treble clef, D on 2nd string, 1st fret; F# on 3rd string, 2nd fret; A on 4th string, 2nd fret; C on 5th string, 3rd fret; D on 6th string, 3rd fret.
- G7:** Treble clef, G on 3rd string, 2nd fret; B on 4th string, 2nd fret; D on 5th string, 2nd fret; F on 6th string, 3rd fret; G on 1st string, 3rd fret; B on 2nd string, 3rd fret.
- C:** Treble clef, C on 1st string, 0th fret; E on 2nd string, 0th fret; G on 3rd string, 0th fret; B on 4th string, 0th fret; C on 5th string, 0th fret; E on 6th string, 0th fret.
- Am:** Treble clef, A on 2nd string, 0th fret; C on 3rd string, 0th fret; E on 4th string, 0th fret; G on 5th string, 0th fret; A on 6th string, 0th fret.
- Am7:** Treble clef, A on 2nd string, 0th fret; C on 3rd string, 0th fret; E on 4th string, 0th fret; G on 5th string, 0th fret; A on 6th string, 0th fret.
- F:** Treble clef, F on 1st string, 1st fret; A on 2nd string, 1st fret; C on 3rd string, 2nd fret; D on 4th string, 2nd fret; F on 5th string, 3rd fret; A on 6th string, 3rd fret.
- Fm:** Treble clef, F on 1st string, 1st fret; A on 2nd string, 1st fret; C on 3rd string, 2nd fret; D on 4th string, 2nd fret; F on 5th string, 3rd fret; A on 6th string, 3rd fret.
- G7:** Treble clef, G on 3rd string, 2nd fret; B on 4th string, 2nd fret; D on 5th string, 2nd fret; F on 6th string, 3rd fret; G on 1st string, 3rd fret; B on 2nd string, 3rd fret.
- C:** Treble clef, C on 1st string, 0th fret; E on 2nd string, 0th fret; G on 3rd string, 0th fret; B on 4th string, 0th fret; C on 5th string, 0th fret; E on 6th string, 0th fret.
- D7:** Treble clef, D on 2nd string, 1st fret; F# on 3rd string, 2nd fret; A on 4th string, 2nd fret; C on 5th string, 3rd fret; D on 6th string, 3rd fret.
- B7:** Treble clef, B on 2nd string, 1st fret; D# on 3rd string, 2nd fret; F# on 4th string, 2nd fret; A on 5th string, 3rd fret; B on 6th string, 3rd fret.

**Lyrics:**

My love must be a kind of blind love,  
I know the thrill of na - ture's won - ders,

I can't see an - y - one but you;  
I know they're lurk - ing ev - 'ry - where;

Em A7 B7(b9) G Em

And, dear, I won - der if you find love  
I'm sure I'm mak - ing ma - ny blun - - - ders

Am F7 D7 G9 G7 Dm

an op - ti - cal il - lu - sion too? Are the  
by pass - ing up these won - ders rare. Are the

G7 Fm F Gm G7 Dm7 F G7

stars out to - night? I don't know if it's clou - dy or bright, 'cause I

*p - mf con espress*

C Em C Em Ab7

on - ly have eyes for you, dear. The










moon may be high, but I can't see a thing in the sky, 'cause I






on - ly have eyes for you.







I don't know if we're in a gar - den,















or on a crowd - ed av - e - nue. You are



here, so am I, may be mil lions of peo ple go by, but they










all dis - ap - pear from view, and I






on - ly have eyes for you.

Are the you.

*poco rit.*

*D.%.*

# I Wish You Love

Music & Original Lyrics by Charles Trenet English Lyrics by Albert A. Beach

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## Moderato

*mf*

Good -  
Ce

*Ebm*

*Abm6* *fr* *Cb* *Bb7*

bye, \_\_\_\_\_ no use lead - ing with our chins, this is where our sto - ry  
soir \_\_\_\_\_ le vent qui frappe à ma porte me par - le des a mours

*Ebm* *Cb7* *Abm6* *Bb7*

ends, \_\_\_\_\_ nev - er lov ers, ev er friends, \_\_\_\_\_ Good  
mortes, de - vant le feu qui s'é - teint \_\_\_\_\_ Ce

E<sup>b</sup>m G<sup>b</sup>6 A<sup>b</sup> E<sup>b</sup>dim D<sup>b</sup> A<sup>b</sup>m<sup>7</sup>

bye, let our hearts call it a day, but be-fore you walk a -  
 soir c'est u ne chan-son d'au - tomme, dans la mai-son qui fris

E<sup>b</sup> E<sup>b</sup>m C<sup>b</sup>7 A<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>dim

way, I sin-cere-ly want to say: I wish you  
 -sonne et je pense aux jours loin - tains. Que res - te

Fm<sup>7</sup> B<sup>b</sup>7 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>6 E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>6


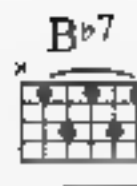

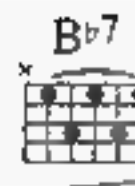
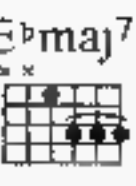


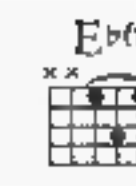
blue - birds in the Spring, to give your heart a song to sing; and then a  
 t - il de nos a mours, que res - te - t - il de ces beaux jours, u - ne pho -

*mp - mf*






Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>dim

kiss, but more than this I wish you love. And in Ju -  
 to, vieil - le pho to de ma jeu - nesse. Que res - te -



- ly, a le - mon - ade, to cool you in some leaf - y glade, I wish you  
*t - il des bil - lets doux des mois d'A vril, des ren - dez - vous, un sou - ve*

health and more than wealth, I wish you love. My break - ing  
*- nur qui me pour suit sans cesse. Bon - heur fa -*






heart and I a - gree that you and I could nev - er  
*né che - veux au vent, bai sers vo - lés, rê - ves mou -*





be, so with my best, my ve - ry best, I set you  
*- vants, que res - te - til de tout ce - la di - tes - le*

**B $\flat$ 7** **E $\dim$**  **F $\flat$ m7** **B $\flat$ 7**

free. moi? I wish you shel ter from the  
Un p'tit vil lage, un vieux clo -

**F $\flat$ m7** **B $\flat$ 7** **E $\flat$ maj7** **E $\flat$ 6** **E $\flat$ maj7** **E $\flat$ 6**

storm, a co - zy fire to keep you warm, but most of  
- cher, un pa - y - sage si bien ca - ché et dans un

**1.** **B $\flat$ 7** **E $\flat$**

all, when snow - flakes fall, I wish you love.  
nuage le cher vi - sage de mon pas sé.

**2.** **E $\dim$**  **B $\flat$ 7** **E $\flat$**

I wish you fall, I wish you love  
Que res - te sage de mon pas - sé.

*mf*

# I'll Never Smile Again, Until I Smile At You

Words & Music by Ruth Lowe

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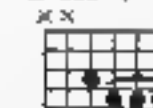
**Moderato, with expression**

N.C.

Fm7(b5)

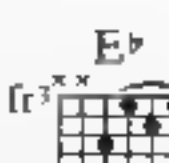
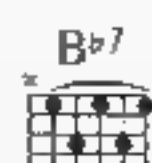
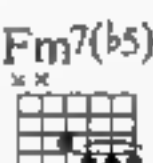
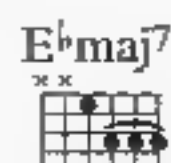
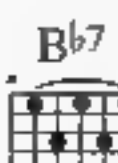
Bb7

Eb



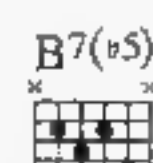
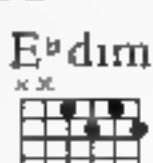
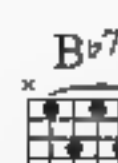
You loved me in the past, but our

*mf* *mp*



ro-mance did - n't last, you thrilled me with your kiss, dar-ling, now — I pro-mise

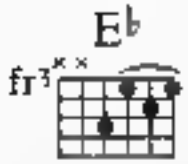
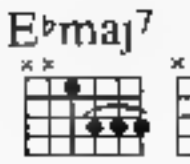
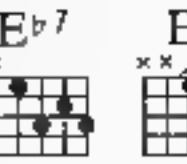



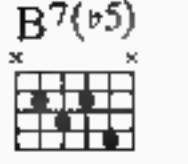

**CHORUS**




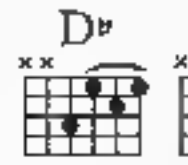
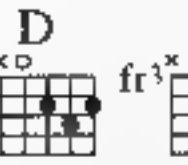



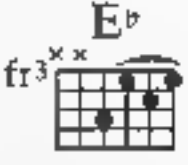
this, I'll nev - er smile a - gain un - til I smile at

*p-f*

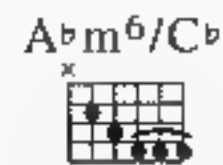

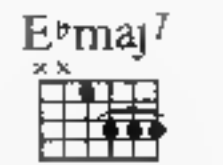
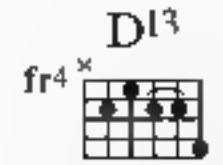
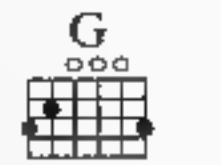
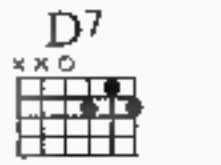





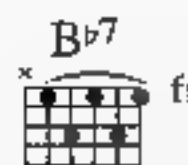
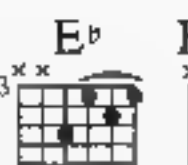



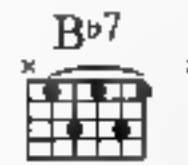

you, I'll nev - er laugh a - gain what good would it

do? For tears would fill my eyes, my

heart would re - al ise, that our ro - mance is

through. I'll nev - er love a - gain I'm so in love with

you. I'll nev - er thrill a - gain to some - bo - dy

new, with - in my heart I

know I will nev - er start to smile a - gain un - til I smile at

**1.**
**2.**

you. I'll nev - er you.

# I'm Beginning To See The Light

Words & Music by Harry James, Duke Ellington, Johnny Hodges & Don George  
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Medium bounce

The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/style is marked 'Medium bounce'. The score includes guitar chord diagrams for various chords: G, Eb7, D7, G, Eb7, D7, Eb7, G, Em, D7, G, Dm, Eb7, A7, Am7, D7, G, Gdim, and D7. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes lyrics and a final 'I' at the end of the phrase.

**Lyrics:**  
 nev - er cared much for moon - lit skies, I nev - er knew love was such a prize, but  
 now that the stars are in your eyes, - I'm be - gin - ning to see the light, - I



G Eb7 D7 G Eb7 D7

nev - er went in for moon - light glow, or steal - ing a kiss by

Eb7 G Em D7 G Dm E7

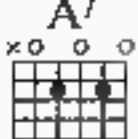
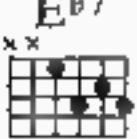
mis - tle - toe, — but now when you turn the lamp down low, I'm be -

A7 Am7 D7 G B7

- gin - ning to see the light, — used to ram - ble

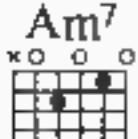
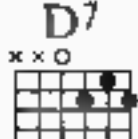

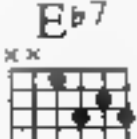

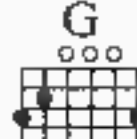
Bb7

through the park, — all a - lone there in the dark, —

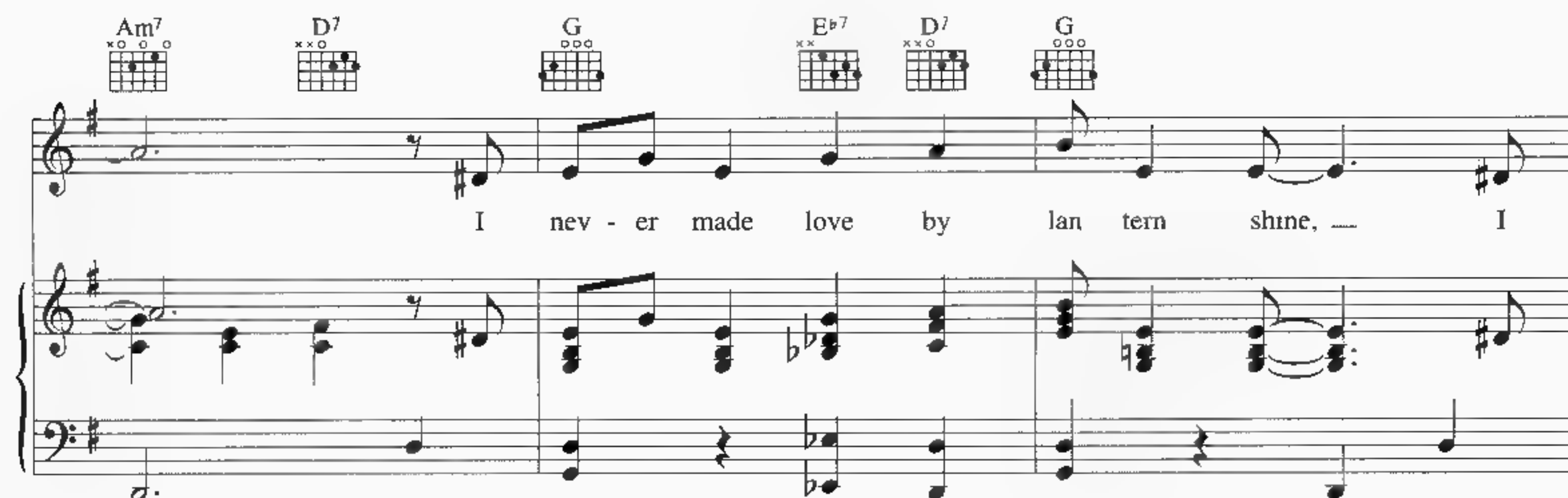
A7  Eb7 

then you came and caused a spark, and my heart is on fire — now,



Am7  D7  G  Eb7  D7  G 

I nev - er made love by lan tern shine, — I



Eb7  D7  Eb7  G  Em  D7 

nev - er saw rain - bows half so fine, but now that your lips are



G  Dm  E7  A7  Am7  D7  G  Gdim  D9  1.  2.

burn-ing mine, I'm be gin ning to see the light. I



8vb

# I'm Gettin' Sentimental Over You

Words by Ned Washington. Music by Geo. Bassman

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Very slowly

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Very slowly' and 'mf'. The piano part features a gentle, flowing melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the third measure, with the lyrics 'I was just an-oth-er who laughed at ro-mance, Nev-er was a dream-er un-til I met you, I said it was not for me, fun-ny how one gets that way.' The piano accompaniment continues with a soft, harmonic background. The score includes guitar chord diagrams for various chords: F7, E7, Eb7, D7 aug, D7, G7, C13, Fmaj7, F6, and C7 aug. The lyrics are written below the vocal line, and the piano part continues with a soft, harmonic background.

**Chord Diagrams:**


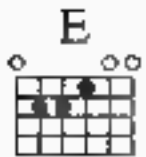
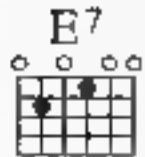
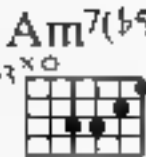
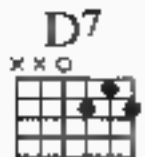
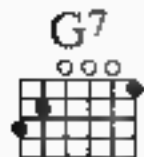
- F7: F4, C5, G5, Bb5
- E7: E4, G4, B4, D5
- Eb7: Eb4, Gb4, Bb4, D5
- D7 aug: D4, F#4, A4, C5
- D7: D4, F#4, A4, C5
- G7: G4, B4, D5, F#5
- C13: C4, E4, G4, Bb4, D5, F#5, A5, C6
- Fmaj7: F4, A4, C5, Eb5
- F6: F4, A4, C5, Eb5, G5
- C7 aug: C4, E4, G4, Bb4, D5, F#5

**Lyrics:**

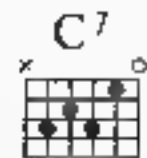


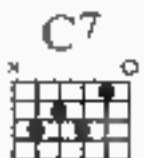



I was just an-oth-er who laughed at ro-mance,  
Nev-er was a dream-er un-til I met you,  
I said it was not for me,  
fun-ny how one gets that way.

Then you made your en-trance and right at a glance,  
Cu-pid's just a sche-mer and I nev-er knew,  
I knew this was meant for me,  
now I'm dream-ing dreams all day.

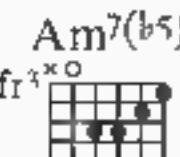
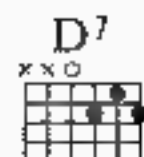

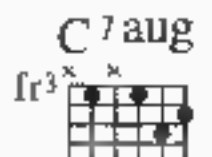
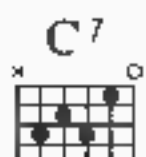





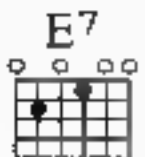


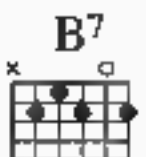
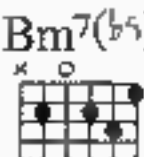
Nev - er thought I'd fall, but now I hear love call, I'm get - ting sen - ti -

-men - tal ov - er you. Things you say and do just

thrill me thro' and thro', I'm get - ting sen - ti - men - tal ov - er you.

I thought I was hap - py, I could live with - out love,

E7 C aug E7 Am Cdim C7

Now I must ad - mit that love is all I'm think - ing of,

F E E7 Am7(b5) D7

won't you please be kind, and just make up your mind, that

G7 C7 C9 aug F C7/E Cm6/Eb D aug D7

you'll be sweet and gen - tle, be gen - tle with me? Be -

G7 C7 aug C7 Bb/F Db7 1. (opt. D, 8) F Gm7(b5) C7 2. F F6

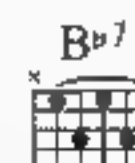
-cause I'm sen - ti - men - tal ov - er you.

# I've Got You Under My Skin

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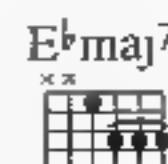
**Moderately**

NC

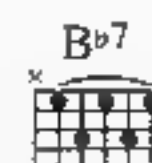
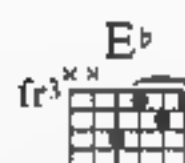
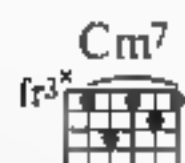


First system of musical notation for "I've Got You Under My Skin". It features a vocal line and a piano accompaniment. The piano part starts with a *mf* dynamic and includes a *poco rit* marking. The vocal line begins with the word "I've".

**Beguine tempo**

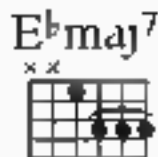
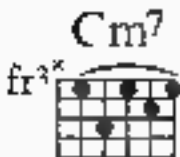
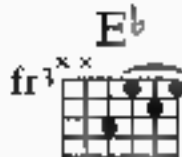



Second system of musical notation. The vocal line continues with the lyrics "got you un - der my skin,". The piano accompaniment is marked *a tempo*.


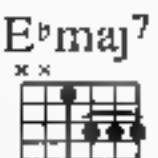
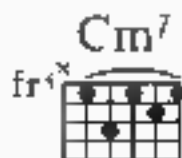
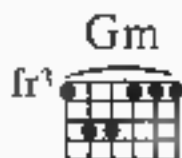


Third system of musical notation. The vocal line continues with the lyrics "I've got you deep in the". The piano accompaniment continues with the same rhythmic pattern.



heart of me, \_\_\_\_\_ so deep in my heart, \_\_\_\_\_

\_\_\_\_\_ you're real - ly a part of me. \_\_\_\_\_ I've





got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_





I tried so \_\_\_\_\_ not to give

*p*

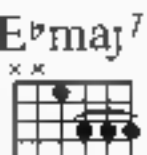




in, I said to my - self, "This af -


mf

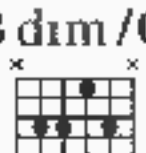
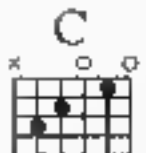



fair nev er will go so well." But

mf



why should I try to re - sist when, dar ling I know so well I've

mf





got you un - der my skin.

mf






I'd sa - cri - fice an - y - thing, come what might, for the sake of hav - ing you







near, in spite of a warn - ing voice that comes in the night and re - peats and re - peats in my






ear: "Don't you know, lit - tle fool, you nev - er can






win, use your men ta - li - ty, wake up to re -



a - li - ty." \_\_\_\_\_ But each time I do, just the thought of you makes me

*cresc.*

stop, be-fore I be - gin, 'cause I've got you un-der my

*p rit.* *dolce* *a tempo* *rit.*

1. 2.

skin. \_\_\_\_\_ I've \_\_\_\_\_

*pp a tempo* *poco rit.* *poco rall.*

*piu rall.* *R.H.* *morendo* *8vb*

# I'm Gonna Live Till I Die

Words & Music by A. Hoffman, Walter Kent & Mann Curtis

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**Brightly, with abandon**

*mf* *f* *mp*

I'm gon - na

Em B7 A/C# Dm6 B7

live say, till I die, I'm gon - na  
What a guy, I'm gon - na

Em B7 A/C# Dm6 B7

laugh play 'stead of the cry, I'm gon - na  
play for the sky; ain't gon - na

Em B<sup>aug</sup> Em<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Am<sup>6</sup>

take miss the a town— and turn it up — side down. } I'm gon - na

fling.

1. B B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup> Em F<sup>#</sup>m<sup>7</sup> B<sup>7</sup>

live, live, live— till I die — They're gon - na

2. C<sup>#</sup>dim fr<sup>3</sup> Am<sup>7</sup> D<sup>7</sup> G

— The blues - 'll lay low I'll make 'em stay low, —

Am<sup>7</sup> D<sup>7</sup> G

They'll nev er trail ov - er my head. —



C#m7(b5)  
fr4

F#7

F#7(b9)

I'll be a de - vil till I'm an

G

Bm

F#7

B7

an - gel, but un - til then,

Em

hal - le - lu - jah! Gon - na dance, Gon - na

B7

A/C#

Dm6

B7

Em

fly I'll take a chance

rd - in' high. Be - fore my num - ber's up

B7 A/C# Dm6 B7 Em Baug

I'm gon - na fill my cup I'm gon - na

Em7 F#m7 Am6

live, live, live, live, live un - til I

B7 D7 F#m D7 B7 B7(b9)

die.

Em Baug Em7 Am6 B7 Em

*ff* *mp* *ff* *fz*

# If I Had You

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connelly

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**Moderately**

NC.

*Freely*

I  
(My)

Gm A7 D7 G7 C7 F F7 aug

dream'd all my dreams— and schem'd all my schemes, but some-how it just— seem'd  
whole life would be just hea - ven to me, — dear, if you'd learn— to

*p a tempo*

Bb D7 Gm A7 D7 G7

wrong; un - til I met you— and then, dear, I knew,  
care. To know all the bliss— of your lov - ing kiss, was



CHORUS (with expression)

G7 C11 C13 F Cm6 Fdim F7 Bb

to me you must be - long. I could show the world how to  
wait - ing for me some - where.

*mp*

Bb7 Eb Ebm6

smile, I could be glad all of the while,

Bb Bbdim F9 F7 aug Bb6 Bbdim

I could change the grey skies to blue if I had you.






Cm7 Dm Bbdim Adim Bb Bb7

I could leave the old days be - hind, leave all my


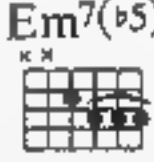
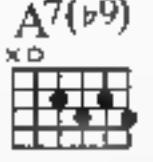






pals, I'd nev - er mind, I could start my life all a -

new if I had you.

I could climb the snow capp'd moun - tains, sail the might - y o - cean

*mf*









wide, I could cross the burn - ing de - sert,

if I had you by my side. I could be a king, dear, un -

Chords: Dm, Cm7, F7, Cm7, F7, Bb

crown'd, hum - ble or poor, rich or re - nowned,

Chords: Bb7, Eb, Ebm6

there is noth - ing I could - n't do if I had you

Chords: Bb, Bbdim, F9, Bb, Bbdim

2. My you.

Chords: Cm7, Am7(b5), D7, Bb, Bbdim, C7, F#aug, Bb



# It Was A Very Good Year

Words & Music by Ervin Drake

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**Moderately**

**Dm**  
x x o

**Am**  
x o x o

**F**  
x o x o

**A7**  
x o x o

**E<sup>b</sup>**  
fr<sup>3</sup> x x

**Dm**  
x x o

**F**  
x o x o

*mf*

*rit.*

*mf a tempo*

1. When I was

sev - en - teen, it was a ve - ry good year,

(2.) twen - ty - one, it was a ve - ry good year,

(3.) thir - ty - five, it was a ve - ry good year,

(4.) days are short, I'm in the au - tumn of the year,

it was a ve - ry good year for small town girls and


it was a ve - ry good year for ci - ty girls who

it was a ve - ry good year for blue - blood - ed girls of

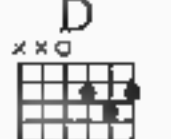

and now I think of my life as vin - tage wine from

**E<sup>b</sup>**  **D** 

soft sum mer nights, we'd hide from the lights  
 lived up the stair, with per - fumed hair  
 in - de - pen - dant means, we'd ride in li - mou - sines  
 fine old kegs from the brim to the dregs

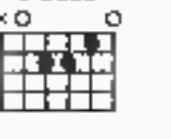

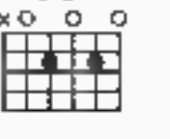
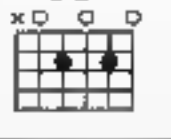
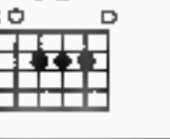
**C** 

on the vil - lage green when I was  
 that came un - done when I was  
 their chauf - feurs would drive when I was  
 it poured sweet and clear, it was a

**D**  **Dm** 

se - ven - teen!  
 twen - ty - one!  
 thir - ty - five!  
 very good year!

(Whistle first and last time)

**Am**  **F**  **1-3. A<sup>7</sup>**  **4. A<sup>7</sup>**  **A** 

2. When I was  
 3. When I was  
 4. But now the

(last time poco rit.)  
 poco rit.  
 pp

# In The Still Of The Night

Words & Music by Cole Porter

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Warner Chappell Music Limited, 129 Park Street, London W1

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**Andantino** (in a steady movement, but not too fast)

The piano introduction consists of two systems of four measures each. The first system begins with a mezzo-forte (*mf*) dynamic. The melody in the right hand features a series of eighth notes, with the first two measures of each system grouped by a slur. The bass line provides a steady accompaniment of quarter notes. The second system starts with a mezzo-piano (*mp*) dynamic and concludes with a *dim.* (diminuendo) marking over the final two measures.

**Mysteriously**

The first system of the vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "In the still of the night,". The piano accompaniment starts with a piano (*p*) dynamic and a tempo marking of *a tempo*. The right hand features a series of chords, while the left hand plays a steady quarter-note accompaniment. Chord diagrams for F major and Fm6 are provided above the staff.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "as I gaze from my win - - - dow,". The piano accompaniment continues with the same chordal texture and quarter-note bass line. Chord diagrams for F major and Fm6 are provided above the staff.



Gm7 C7 F

at the moon in its flight, my thoughts all stray to

*mf*

Gm7 C7sus4 C7 F

you. In the still of the

*p*

Fm6 F Fm6

night, while the world is in slum - - -

E7 Am E7

ber, oh, the times with - out num ber, dar - ling, when I

*molto cresc.*

# Appassionato

Am C7 F

say to you: "Do

*mf* *cresc.* *f*

Bb Gm7 C7

you love me as I love

*espressivo*

F F#aug Bb

you? Are you my life - to

*più f*

Gm7 C7 Cm6

be, my dream come true?"

Am7 D7 Am7 D7 Gm Bbm6

Or will this dream of mine fade

*sf* *mf subito* *subito calmato*

F Bdim

out of sight, like the moon, grow-ing

*rit.* *p a tempo*

C9 F Bdim



dim, on the rim of the hill

*sempre p*

Gm7 C

in the chill, still of the



1.  

night?

*mf*

2.   

night?

*mf* *mp*

*p*

*pp* *morendo* *ppp*

# It's Nice To Go Trav'ling

Words by Sammy Cahn. Music by James Van Heusen

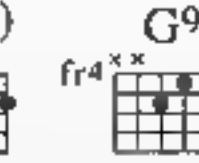
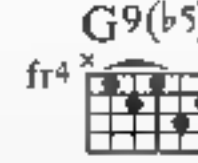
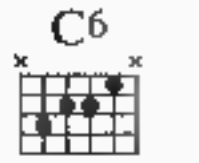
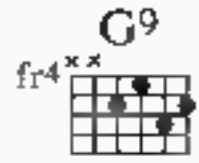
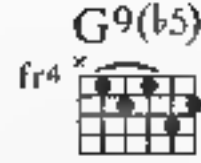
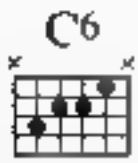
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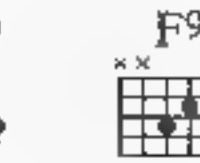
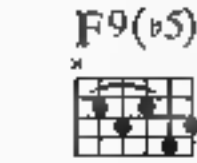
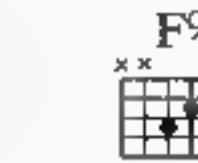
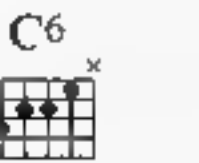
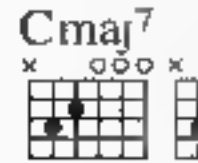
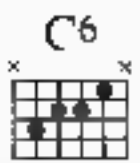
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**Moderately**



It's ve ry

*mf* *mp (relaxed)*



nice (2° Instrumental) to go trav - 'ling to Par - is, Lon - don and Rome, it's oh so



nice to go trav - 'ling, but it's so much nic er, yes, it's so much nic - er to come

home! It's ve ry nice to just wan der the

cam - el route to I - raq, it's oh so nice to just wan - der, but it's

so much nic - er, yes, it's oh so nice to wan-der back! 1. The mam - 'selles and  
(Verse 2 see block lyrics)

frau - lein and the se ño ri tas are sweet, but they can't com -

**Chords:**

- C6
- Dm7
- G9(b5)
- G9
- G9(#5)
- C6
- Cmaj7
- C6
- Cmaj7
- F7
- F9
- F9(b5)
- F9
- F6
- F7
- Dm7
- G7
- Dm7
- G6
- A<sup>b</sup>7
- G7
- C6
- G
- C7
- E
- F
- E
- F
- G<sup>b</sup>
- G7
- G9
- C
- G7
- C
- Baug
- B7



Em A<sup>7</sup>aug A<sup>7</sup> Dm B<sup>b</sup>9 C Am D<sup>9</sup> D<sup>6</sup> D<sup>7</sup>

-pete, 'cause they just don't have what the mod - els have on Mad - i - son

G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup> G<sup>9</sup>(b5) G<sup>9</sup> G<sup>9</sup>(#5) C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup> Cmaj<sup>7</sup>

Ave. It's ve - ry nice to be foot - loose with

F<sup>7</sup> F<sup>9</sup> F<sup>9</sup>(b5) F<sup>9</sup> F<sup>6</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>6</sup>

just a tooth - brush and comb, it's oh so nice to be foot loose, but your

A<sup>b</sup>7 G<sup>7</sup> Em<sup>7</sup>(b5) A<sup>7</sup> A<sup>7</sup>(b9) A<sup>7</sup>aug A<sup>7</sup>

heart starts sing - ing when you're home-ward wing - ing 'cross the foam. And you know your






fate is where the Em - pire State is, all you con - tem -



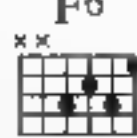
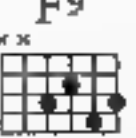
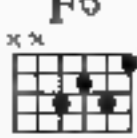
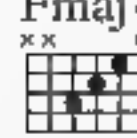
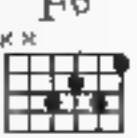
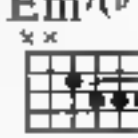
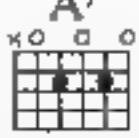




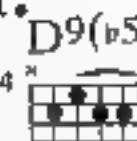


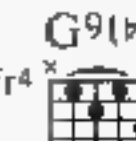
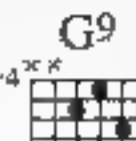
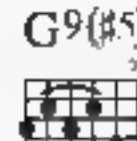




plate is the view from Miss Lib - er - ty's dome. It's ve - ry

nice to go trav 'ling, but it's oh so nice

**1.** 






to come home!

2.

*fr* 4       

to come home! No more cus - toms!

*Repeat to fade*

Burn the pass-port!  
And un-pack-ing!  
Get my slip-pers!

No more pack-ing!  
Light the home-fires!  
Start a piz-za!

*Verse 2:*

You will find the Maedchen  
And the gay Muchachas are rare  
But they can't compare with the sexy line  
That parades each day at Sunset and Vine.  
It's quite the life to play gypsy  
And roam as gypsies will roam  
But your heart starts singing  
When you're homeward winging 'cross the foam.  
And the Hudson river  
Makes you start to quiver  
Like the latest flivver  
That simply is dripping with chrome.

It's nice to go trav'ling  
But it's oh so nice to come home!



# It's Only A Paper Moon

Music by Harold Arlen Words by E. Y. Harburg & Billy Rose  
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**Moderato**

The piano introduction is in G major, 4/4 time. It begins with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked **Moderato**. The introduction concludes with a *poco rall.* (slightly slowing down) marking.

*a tempo-rubato*

Am G Am G Am G D7

I nev - er feel, a thing is real, when I'm a - way from

The first line of the song is marked *a tempo-rubato*. The vocal melody is in G major. The piano accompaniment features a series of chords: Am, G, Am, G, Am, G, and D7. The dynamics are marked *p* (piano) for the piano accompaniment.

Gmaj7 Am7 D7 G C G Am7 D9

you, out of your em - brace, the world's a tem - po - ra - ry park - ing

The second line of the song continues the melody. The piano accompaniment features a series of chords: Gmaj7, Am7, D7, G, C, G, Am7, and D9. The dynamics are marked *p* (piano) for the piano accompaniment.

G C G Am<sup>7</sup> D<sup>9</sup> G Edim

place. Mmm, mm, mm, mm, a bub - ble

Am<sup>7</sup> D<sup>7</sup> G E<sup>9</sup> A<sup>9</sup> D<sup>7</sup> G Am<sup>7</sup>

for a min - ute, mm, mm, you smile, the bub - ble

A<sup>7</sup> Am<sup>7</sup> D<sup>aug</sup> G Ddim Am<sup>7</sup> D<sup>7</sup>

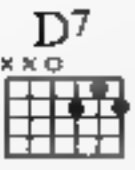



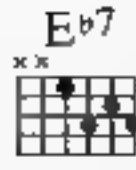
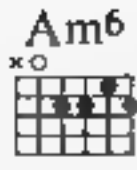


*rit.* *a tempo*

has a rain bow in it. Say, it's on - ly a pap - er moon,



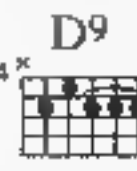



*p-f*

Gsus<sup>4</sup> D<sup>9</sup> G D<sup>7</sup> G Dm Am<sup>7</sup>

sail - ing ov - er a card - board sea, but it would - n't be make be - lieve, if you—

be - lieved in me. Yes, it's on - ly a




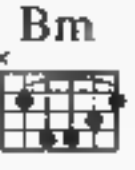

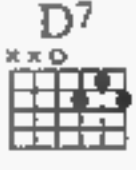
can - vas sky, hang - ing ov - er a mus - lin tree,







but it would n't be make be - lieve, if you be - lieved in me.

With - out your love, it's a hon - ky-tonk pa -

*cantabile*



G Am<sup>7</sup> E<sup>b</sup> Bm

rade, with - out your love, it's a

G Dm E<sup>7</sup> A<sup>9</sup> D<sup>7</sup> aug G Ddim

me - lo - dy played in a pen - ny ar - cade. It's a Bar - num and

Am<sup>7</sup> D<sup>7</sup> Gsus<sup>4</sup> D<sup>9</sup> G Dm

Bail - ey world, - just as phon - y as it can be, - but it would-n't be

1. 2.

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup> G

make be - lieve - if you - be - lieved - in me. -

# Just In Time

Music by Jule Styne. Words by Betty Comden & Adolph Green  
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## Moderato

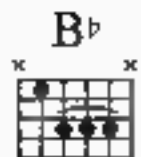

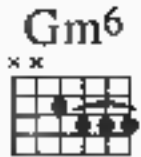
The musical score is written for voice and piano. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

**Vocal Part:**

- Lyrics: "I was rest - ing com - for - ta - bly face down in the gut - ter, Life was se - rene, I knew where I was at. "There's
- Chords above the vocal line: Fm6, G7, Ebm6, F7, Bb, Cm7, Bb, Eb, F9.
- Performance instruction: *freely* (under the first chord).




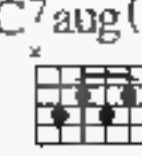
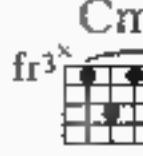

**Piano Part:**

- Dynamic markings: *mf* (first system), *mp* (second system).
- Accompaniment includes arpeggiated chords and melodic lines in both hands.

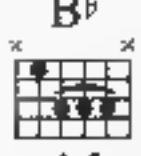
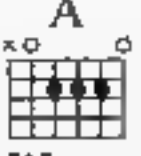


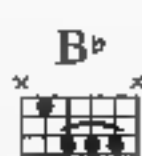



no hope for him," My dear - est friends would mut - ter.

*p.*

I was some - thing dragged in by the cat, then...




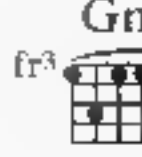
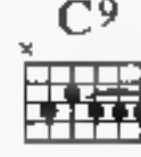

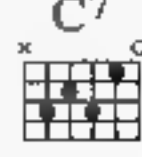
*poco rall.*

*with a lilt*

Just in time — I found you just in time — Be - fore you

*p*

came, my time — was run - ning low.

3 3 3



**F7** **Bb9**



I was lost, The los - ing dice were tossed, My bridg - es



**Eb9** **Ab**



all were crossed, no where to go.



**D7** **Gm** **D** **Gm** **D**



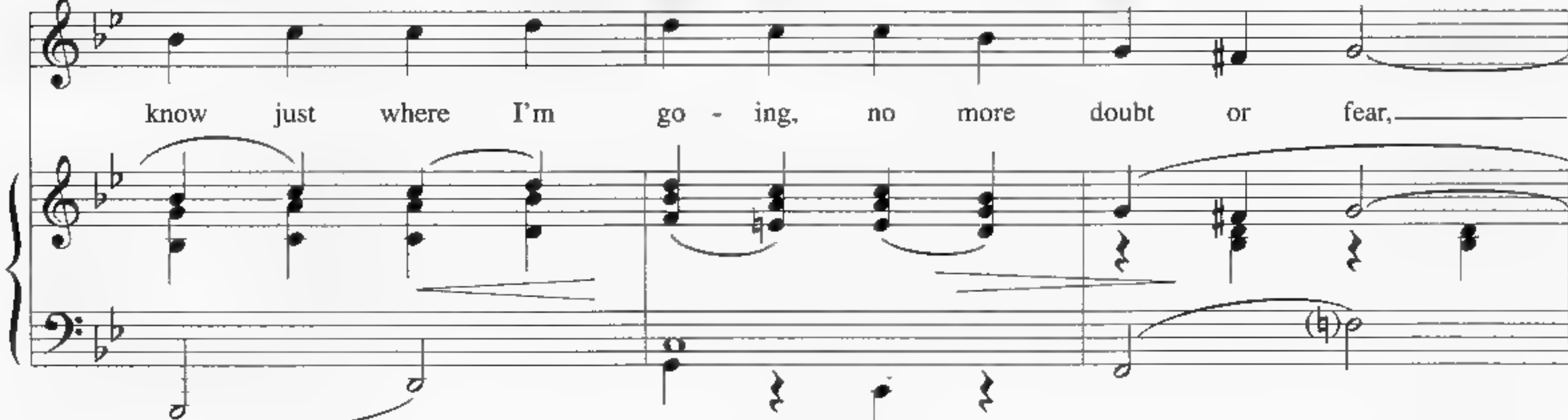
Now you're here and now I



**Gm** **D7** **Gm** **Gm7** **C7** **Bb**



know just where I'm go - ing, no more doubt or fear,



C<sup>7</sup>aug(b<sup>9</sup>) G<sup>7</sup> G<sup>7</sup>aug

I've found my way. For love came

C<sup>9</sup> F<sup>7</sup> B<sup>b</sup> F<sup>aug</sup>

just in time. You found me just in time

B<sup>b</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

and changed my lone - ly life, that love - - ly

1. B<sup>b</sup> C<sup>9</sup> Cm<sup>7</sup> F<sup>7</sup> 2. B<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup>6

day. day.

*mf*

# Let's Get Away From It All

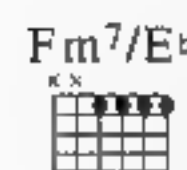
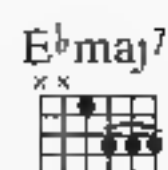
Music by Matt Dennis. Words by Tom Adair

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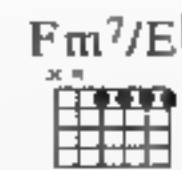
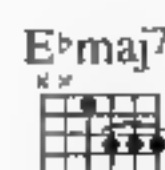
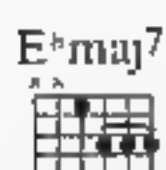
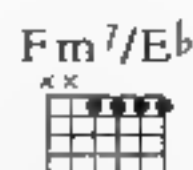
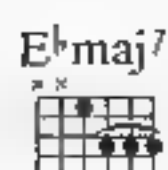
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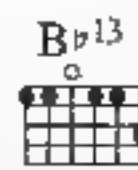
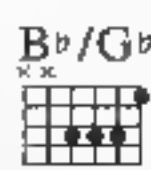
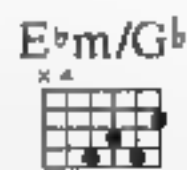
Medium bounce



I'm so tired of this



dull rou - tine, up to town on the eight fif teen,—



back at night, off to bed and then.— get up and start— it all ov - er a - gam.—



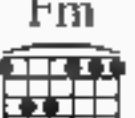
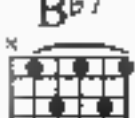
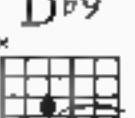

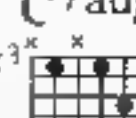
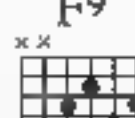
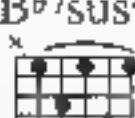
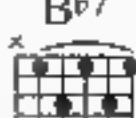






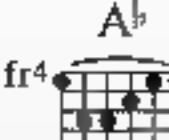
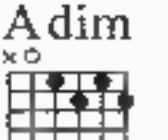

Let's take a boat to Ber-mu-da let's take a plane to Saint Paul, —

*p-f*


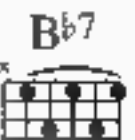
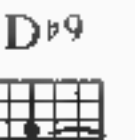

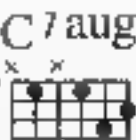

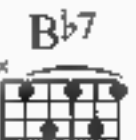
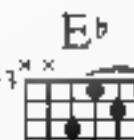
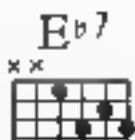









let's take a kay-ak to Quin-cy or Ny-ack, let's get a-way from it all.




Let's take a trip in a trail er, no need to come back at all, —

let's take a pow-der to Bos-ton for chow-der, let's get a-way from it all. — We'll

A<sup>b</sup> A dim E<sup>b</sup>/B<sup>b</sup> C<sup>7</sup> Fm B<sup>b</sup>13 B<sup>b</sup>9(#5) E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6 E dim B<sup>b</sup>/F G<sup>7</sup>(<sup>b</sup>9)

tra - vel 'round from town to town, - we'll vis - it ev 'ry state, I'll re - peat "I

Cm F<sup>9</sup> B<sup>b</sup>7 B<sup>b</sup>dim B<sup>b</sup>7 B<sup>b</sup>9(#5) E<sup>b</sup> B<sup>b</sup>7(<sup>b</sup>9)

love you, Sweet!" In all the for-ty eight. — Let's go a - gam to Ni - a

E<sup>b</sup>7 A<sup>b</sup> A dim E<sup>b</sup> Fm B<sup>b</sup>7

g'ra this time we'll look — at the "Fall" let's leave our hut, — dear, get

D<sup>b</sup>9 C<sup>aug</sup> C<sup>7</sup> F<sup>7</sup> E<sup>9</sup>
 1. E<sup>b</sup>6 G<sup>b</sup>dim Fm<sup>7</sup> B<sup>b</sup>7 2. E<sup>b</sup>6 Bm E<sup>b</sup>

out of our rut, dear, let's get a way from it all. —

# Love And Marriage

Words by Sammy Cahn Music by James Van Heusen

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Schottische tempo



E7 F Cdim C 1. D<sup>6</sup><sub>7</sub> G7

bro - - - ther, Ya and can't have one with- out the oth - er.  
gen - - - try and they will say it's el - e -

2. G7 C A<sup>b</sup> A<sup>b</sup> maj7 A<sup>b</sup>6

men - t'ry. Try, try, try to se pa rate them,

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup> maj7

It's an il - lu sion, Try, try,


A<sup>b</sup>6 C G7

try and you will on - ly come to this con - clu - sion



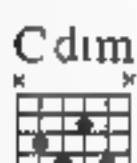


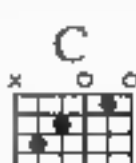
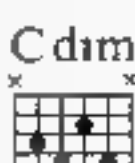




Love and mar-riage, love and mar-riage, Go to- geth - er like a




horse and car - riage, Dad was told by moth - - - er, You

can't have one, You can't have none, You can't have one with-out the








oth - - - er!

3

# (Love Is) The Tender Trap

Words by Sammy Cahn. Music by James Van Heusen

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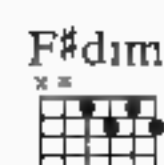
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## Moderato

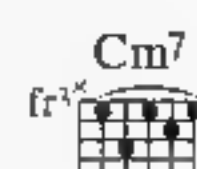
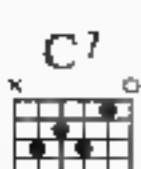
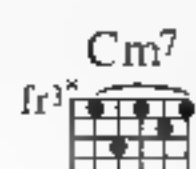
N C

The introduction consists of three measures. The first measure is a whole rest for the vocal line. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' and the dynamics are 'mf'.

## CHORUS



The first line of the chorus features the vocal melody and piano accompaniment. The lyrics are: "You see a pair of laugh - ing eyes — and hand in hand be - neath the trees and". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamics are 'mp - mf'.



The second line of the chorus features the vocal melody and piano accompaniment. The lyrics are: "sud - den - ly you're sigh - ing sighs, — you're think - ing noth ing's wrong, you string soon there's mu - sic in the breeze, — you're act - ing kind of smart un til". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamics are 'mp - mf'.











a - long, boy, then snap! Those eyes,  
 your heart just goes whap! Those trees,—

*ff*








those sighs,— } they're part— of the ten - der trap!  
 that breeze, }








You're —











Some star - ry night, when her kis - ses make you







tin - - - gle, she'll hold you tight and you'll

hate your - self for be - - - ing sin - - - gle. And




all at once it seems so nice, the




folks are throw - ing shoes and rice, you

 Cm7    
  F9    
  Bbmaj7    
  Bb6    
  A7aug

hur - ry to a spot, that's just — a dot on the map!

 D7    
  Am7    
  Dm    
  D7    
  G9    
  Gm7    
  C7

You won - der how it all — came a - bout, it's too

 Cm6    
  Cm    
  F7    
  Cm    
  D7    
  C    
  D7    
  Gm    
  Gm(maj7)

— late now, there's no — get - ting out, you fell in love, and love —

 Gm7    
  C6/7    
  Gb7    
  F    
  Gb    
  Fmaj7    
  F6

is the ten - der trap!

3

3



# Love Walked In

Words & Music by George & Ira Gershwin  
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## Moderato

N.C




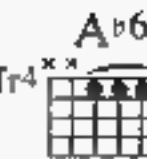

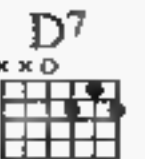


The musical score is written for piano and voice. The piano part begins with a series of chords in the right hand and single notes in the left hand, marked *mp*. The tempo is *Moderato*. The key signature has two flats (B-flat and E-flat). The vocal part enters with the lyrics "Noth ing seemed to mat - ter an - y - more,". The piano accompaniment continues with a *p* *a tempo* *legato* section. The score includes guitar chord diagrams for various chords: E<sup>b</sup>, E<sup>b</sup> maj<sup>7</sup>, E dim, F<sup>m</sup>, F<sup>m</sup><sup>7</sup>, G<sup>7</sup>, D<sup>b</sup> m<sup>6</sup>, F<sup>7</sup> sus<sup>4</sup>, F<sup>7</sup>, C<sup>m</sup>, F<sup>7</sup>, A<sup>b</sup> 6, D<sup>m</sup> 7 (b5), G<sup>7</sup> (b5), C<sup>7</sup> aug, F<sup>7</sup> (b5), B<sup>b</sup> 7, and E<sup>b</sup>.

*mp* *mf* *poco rit.*

Noth ing seemed to mat - ter an - y - more,

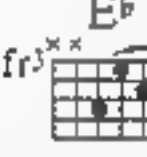
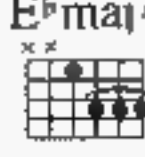
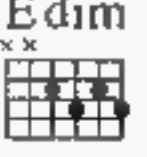

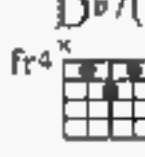


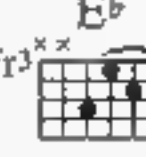

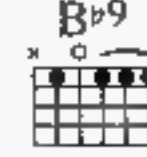

*p a tempo legato*

did - n't care what I was head - ed for;

time was stand - ing still, noth - ing count - ed till there

*mf*

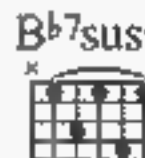

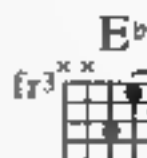
came a knock - knock - knock - ing at the door.

*CHORUS (slowly, with much expression)*




Love walked right in and drove the sha - dows a -

*p*

way; love walked right in and






brought my sun - ni - est day. One ma - gic mo - ment








and my heart seemed to know that love said "Hel - lo,"









though not a word was spo - ken. One look and I for -






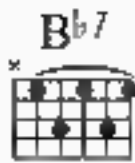


got the gloom of the past; one look and I had

*mf*

*mp*





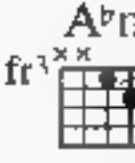
*p a tempo*



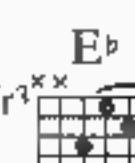
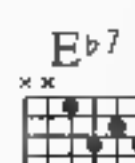
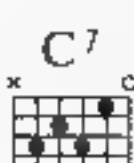

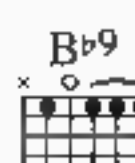
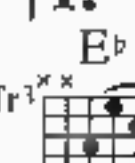




found my fu ture at last One

*mf*


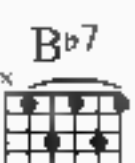
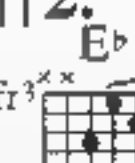

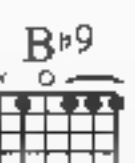

look and I had found a world com - plete - ly

new, when love walked in with you.

*dim.* *p*

1.

you

*p* *pp*

2.

# Luck Be A Lady

Words & Music by Frank Loesser  
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Moderato

*ad lib.*

They

*con la voce*

*mp*

G7aug C G7aug C9 F6 F#dim C

call you La - dy Luck but there is room for doubt at times you have a ve - ry un - la - dy - like

F9 G7aug C G7aug C9

way of run - ning out, — you're on a date with me, the pick - ings have been lush and

F6 F#dim C F9 B9

yet be - fore this eve - ning is ov - er you might give me the brush — You

3 3 3 3

E C7 E A<sup>b</sup> C Dm7 G7

might for - get your man - ners, you might re - fuse to stay, and so the best that I can do is

allarg. rit.

### Brightly

C D<sup>b</sup>7 C D<sup>b</sup>7

a tempo

pray. —

C D<sup>b</sup>7 C D<sup>b</sup>7

Luck be a la - dy to - night,

mf





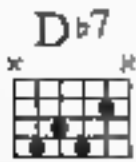
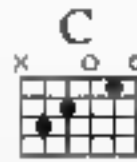



luck be a la - dy to - night.








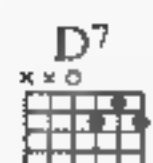
Luck if you've ev - er been a la - dy to be -


-gin with, luck be a la - dy to - night.





Luck let a gen - tl - man see, \_\_\_\_\_






how nice a dame you can be, \_\_\_\_\_





I know the way you've treat - ed oth - er guys you've





been with, luck be a la - dy with me.



















la - dy does n't leave her es cort, it is n't  
 fair, it is - n't nice, a  
 la - dy does - n't wan - der all ov er the room and



Em B7 G9 Dm7 G7

blow on some oth er guy's dice. So

C Db7 C Db7

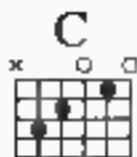
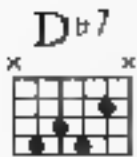
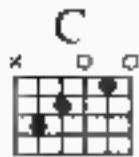
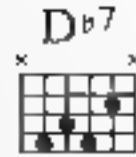
let's keep the par - ty po - lite,

C Db7 C


nev - - er get out of my sight,

Db7 C Db7

stick with me ba - by I'm the

fel low you came in with, luck be a la dy,

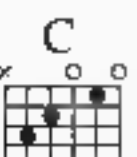
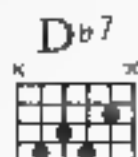
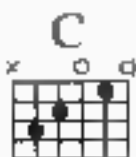





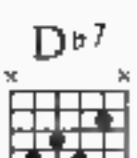
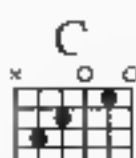



luck be a la dy, luck be a la - dy to night












**ff**



# My Kind Of Town (Chicago Is)

Words by Sammy Cahn. Music by Jimmy Van Heusen  
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**Allegro**

N C

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Allegro' and the time signature is 'N C' (No Chords). The piano accompaniment starts with a series of chords in the right hand and single notes in the left hand. The melody is introduced in the voice part. The lyrics are: 'Don't ev - er, ev - er ask me what Chi - ca - go is, un - less you've got an hour or two or three. 'Cause'. The score includes guitar chord diagrams for A-flat and A-flat 7, and A-flat diminished. The piano part features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulations.

Don't

ev - er, ev - er ask me what Chi - ca - go is, un -

less you've got an hour or two or three. 'Cause

**E<sup>b</sup>** **G7aug**



I need time to tell you what Chi - ca - go is,



**Cm** **Bdim** **B<sup>b</sup>m9** **A9** **G7**



all the things Chi - ca go is to me. // Gee! It's



**CHORUS (nice walking style)**


**A<sup>b</sup>** **G7** **G<sup>b</sup>9** **F7** **F9** **F<sup>b</sup>9** **F7** **B<sup>b</sup>m**




my kind of town, Chi - ca - go is, my



**E<sup>b</sup>dim** **E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>dim** **A<sup>b</sup>7** **C7(b5)** **D<sup>b</sup>6** **Ddim**



kind of town, Chi - ca - go is, { my my kind of














peo - ple too,      peo - ple who —      smile at  
 razz - ma - tazz, —      and it has —      that there











you and each time I roam, Chi - ca - go is,  
 jazz and each time I leave, Chi - ca - go is,










call - ing me home, } Chi - ca - go is, one  
 tug - ging my sleeve, }

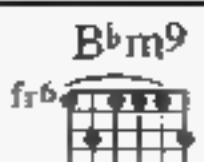
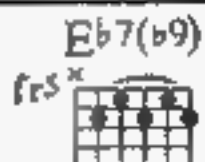
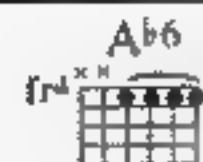
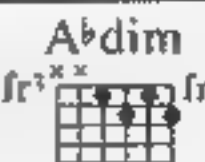








town that won't let you down, it's my —

*cresc.*

kind of town!








2. This is the Wrig - ley

*mp*











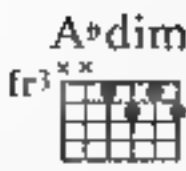
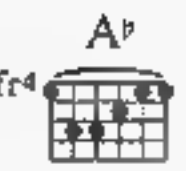
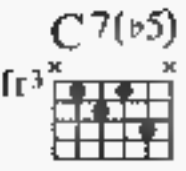
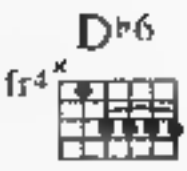


Build - ing, Chi - ca - go is, The Wind - y






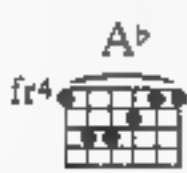
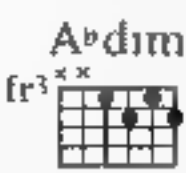
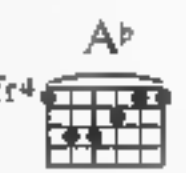
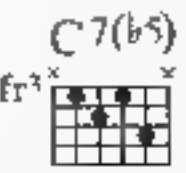





Ci - ty, Chi - ca - go is, the Un - ion

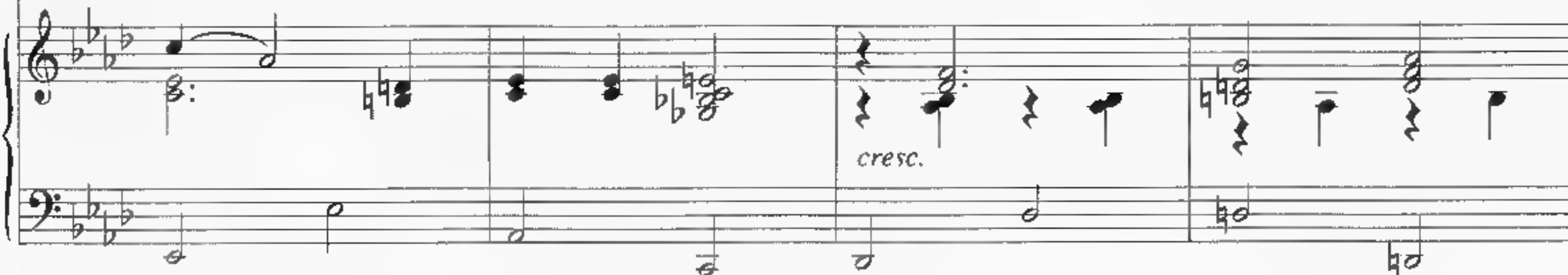
Stock - yards, Chi - ca - go is, Com - - - isk - ey



Ball - park, Chi - ca - go is, one town that

*cresc.*




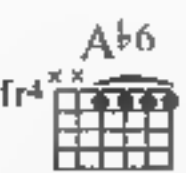



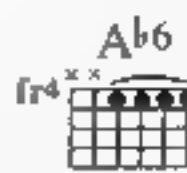






won't let you down, — it's my — kind





of town!



# My Way

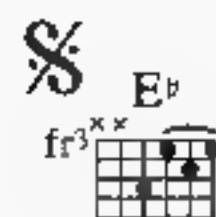
Words by Paul Anka. Music by Claude Francois & Jacques Revaux

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Slow tempo

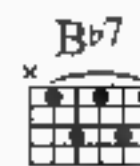


1 And now the end is  
2. -grets I've had a  
3. loved I've laughed and

*p*



near and so I face the fi - nal cur - tam, my  
few but then a - gain to few to men - tion, I  
cried I've had my fill my share of los - ing, and



friend I'll say it clear, I'll state my case, of which I'm  
did what I had to do, and saw it through with - out ex  
now as tears sub - side, I find it all so am -








cer - tain I've lived a life that's full, I've tra - velled  
 - emp - tion I planned each char - tered course, each care - ful  
 - us - ing. — To think I did all that and may I





each and ev - 'ry high - way, and more, much more than  
 step a - long the by - way, and more, much more than  
 say, not in a shy way, oh no, oh no not





this, I did it my way. Re -  
 this, I did it my  
 me, I did it my

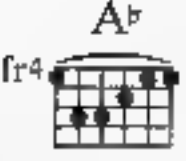
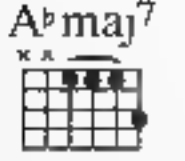
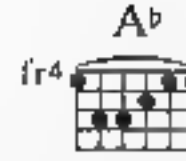
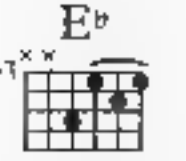

**2. %.**  




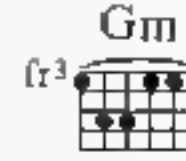
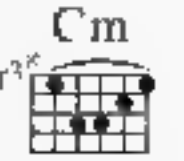







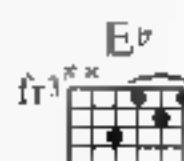

way. Yes there were times I'm sure you knew when I bit  
 way. For what is a man what has he got, if not him -

off self more than I could chew. But through it all when there was  
 then he has not to say the things he'd truly

doubt I ate it up and spit it out. I faced it  
 feel and not the words of one who kneels The re-cord

*To Coda* ⊕ all and I stood tall and did it my way. I've  
 shows I took the

*p*

⊕ *Coda*





blows and did it my way.

*rit.* *ff*

# New York, New York

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Moderately, with rhythm

The musical score is written for voice and piano. The key signature has one flat (Bb) and the time signature is common time (C). The tempo/style is 'Moderately, with rhythm'.

**First System:** The piano part begins with a forte (*f*) dynamic. The vocal line is a whole rest.

**Second System:** The vocal line contains the lyrics "Start spread-in' the news, I'm leav ing to - day,". The piano part continues with a mezzo-forte (*mf*) dynamic. Guitar chords are indicated above the vocal line: F, Gm7, and C7. Triplet markings (3) are present over the vocal notes.

**Third System:** The vocal line contains the lyrics "I wan - na be a part of it New York, New York." The piano part continues. Guitar chords are indicated above the vocal line: Gm7, C7, Gm7, C7, F, F6, Gm7, Gm6, and Gm7. Triplet markings (3) are present over the vocal notes.






These va - ga - bond shoes are long - ing to stray,










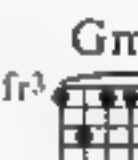




and step a - round the heart of it New York, New

(No lyric on D.♯.)


York. I wan - na wake up in the ci - ty that does - n't

*To Coda*  $\Phi$

sleep to find I'm king of the hill, top of the

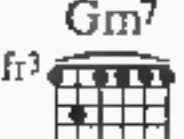
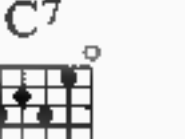

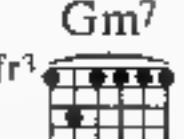








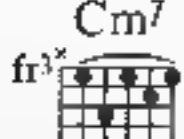


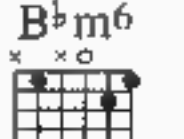






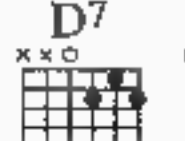






heap. My lit - tle town blues are melt - ing a

way, I'll make a brand new start of it in old New

York. If I can make it there, I'd make it

an - y - where, it's up to you, New York, New

F

Gm7 C7

Gm7 C7 Gm7 C7

York

*f*

*mf*

Coda

Am7 D7 Bbm7

king of the hill, head of the list, cream of the crop at the

*molto rit.*

Slow tempo

D7 Gb

top of the heap. My lit-tle town blues are melt-ing a -

*f*

Abm7 D7 Eb dim Fm7(b5) Gb

way, I'll make a brand new start— of it





in old New York. If I can






make it there — I'd make it an - y - where, —










— come on, come through New York, New York. *ff*







# On The Sunny Side Of The Street

Words by Dorothy Fields. Music by Jimmy McHugh

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## Moderato

The piano introduction consists of four measures. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'.

Chord diagrams for the first system:

- C:
- Cdim:
- F7:
- C9:
- Fm6:
- D7:

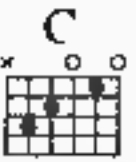



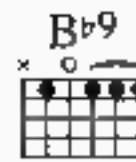
Walked with no-one, and talked with no-one, and I had no-thing but shad - ows.

Chord diagrams for the second system:

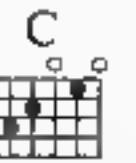
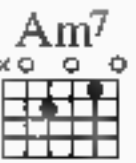
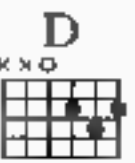
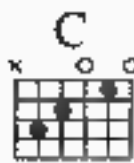
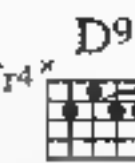



- Dm7:
- G7:
- C:
- Em:
- Am6:
- B:
- Dm7:
- G7:

Then one morn ing you passed and I bright ened at last

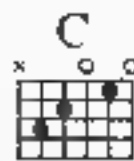
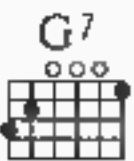
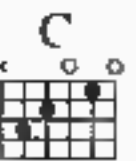


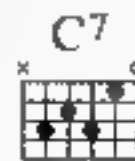






now I greet the day, and com - plete the day with the sun in my heart,

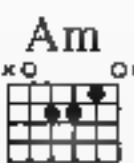

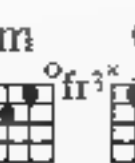




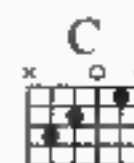










all my wor-ry blew a - way when you taught me how to say: Grab your

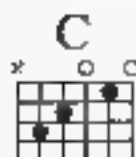

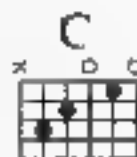

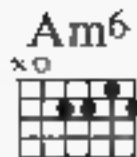
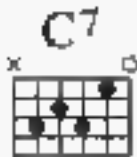














coat, and get your hat, leave your wor - ry on the door - step.



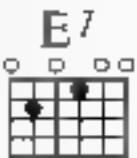

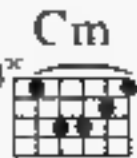

*mp-mf*


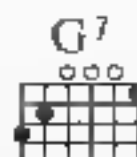
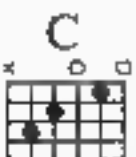

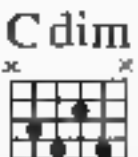
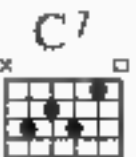
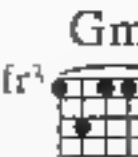
Just di - rect your feet to the sun - ny side — of the street. Can't you

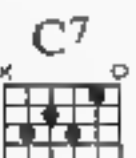
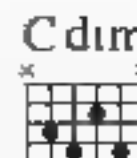
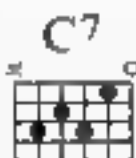
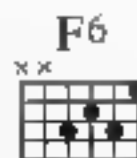
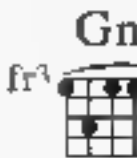
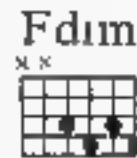

hear a pit - ter pat? And that hap - py tune is

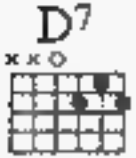




your step, life can be so sweet on the


sun - ny side of the street, I used to walk in the shade.















with those blues on pa - rade but







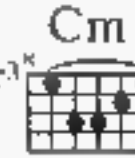







I'm not a - fraid this Rov - er crossed





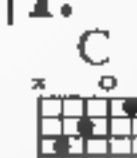



o - ver, if I nev - er have a cent I'll be

rich as Rock e fel - ler, gold dust at my feet on the

1. sun - ny side of the street. 2. Grab your street.

# One For My Baby (And One More For The Road)

Words by Johnny Mercer. Music by Harold Arlen

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**Lazily**

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The tempo/mood is marked 'Lazily'. The piano accompaniment starts with a right-hand melody and a left-hand bass line. The right-hand melody is marked *p* (piano) and includes the instruction '(Very sustained throughout)'. The left-hand bass line is marked 'R.H.' (Right Hand) and also includes the instruction '(Very sustained throughout)'. The score includes several guitar chord diagrams: E-flat 6, E-flat major 7, F minor 7, and E-flat 9. The lyrics are: 'It's quar - ter to three, — there's no - one in the place ex - cept you and me, — so'. The score ends with a triplets section marked *pp* (pianissimo).



E $\flat$ 6 E $\flat$ maj7 E $\flat$ 6 Fm7 E $\flat$ 6 B $\flat$ m7

set 'em up, Joe,— I've got a lit - tle sto - ry you ought - a know,

E $\flat$ 9 A $\flat$ 6 A $\flat$ maj7 A $\flat$ 6 A $\flat$ 9

we're drink ing, my friend, to the end of a

*pp*

E $\flat$ 6 G7aug E $\flat$ m6

brief e - pi - sode, make it one for my ba - by and

Fm7 E $\flat$ maj7 A $\flat$ maj7 Fm7 E $\flat$ 6 D7

one more for the road. I

G Bm G D7

got the rou - tine, — so drop an - oth - er mick - el

*mp*

G Gmaj7 G7 G Bm

in the ma - chine, — I'm feel - in' so bad, — I

*pp*

G D7 G Dm7

wish you'd make the mu - sic dream - y and sad, —

G7 C Em7 C C9

could tell you a lot, — but you've got to be

G B7 aug Gm6

true to your code, make it one for my ba - by and

Am7 Gmaj7 Cmaj7 D7sus4 G F#7 G9

one more for the road. You'd

*mf*

Gm7 C7 Gm7 Cdim C9 B7 aug E9 A9 D7sus4

nev - er know it, but Bud dy, I'm a kind of po - et and I've got - ta lot of things to

G Am7 Bb6 Am7 Gm7 C7 Gm7 Cdim C9



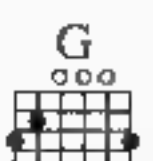

say, and when I'm gloom - y, you simp ly got - ta lis - ten to me, un -









til it's talked a - way, ————— Well, that's how it goes and

Joe, I know you're get - ting anx - ious to close, —————




so thanks for the cheer, ————— I hope you did - n't mind my

*pp*







bend - ing your ear, ————— this torch that I've found, .



Chord diagrams: C, C<sup>9</sup>, G

must be drowned - or it soon might ex - plode, make it

Chord diagrams: B<sup>7</sup>aug, Gm<sup>6</sup>, Am<sup>7</sup>, Gmaj<sup>7</sup>, Cmaj<sup>7</sup>, D<sup>7</sup>sus<sup>4</sup>, B<sup>7</sup>aug, B<sup>7</sup>, E<sup>7</sup>(b<sup>9</sup>), A<sup>7</sup>

one for my ba - by and one more for the road, that

1. Chord diagrams: Am<sup>7</sup>, D<sup>7</sup>(b<sup>9</sup>) tr<sup>4</sup>, G, F<sup>9</sup>, A<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>7aug

long, long road. I

R.H.

2. Chord diagrams: G, Am<sup>7</sup>, G, G<sup>6</sup>

road.

R.H. mp p pp ppp

# Oh Look At Me Now

Words by John DeVries. Music by Joe Bushkin

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## Moderately

For I'm not the guy— who cared a - bout love, and


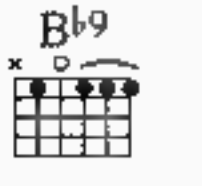

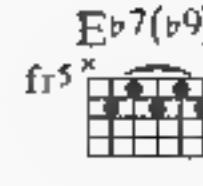
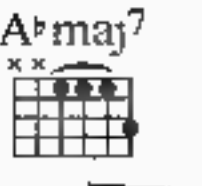
I'm not the guy— who cared a - bout for - tunes and such, — nev - er cared much, —

but, look at me now —

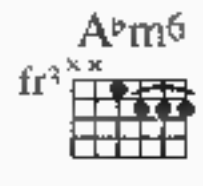
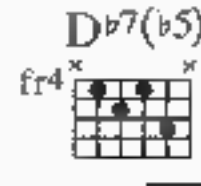


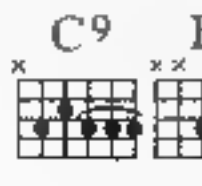
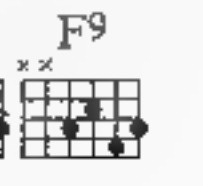

*mf*

Chords: E<sup>b</sup> (fr<sup>3</sup>), B<sup>b</sup>9, E<sup>b</sup>sus4, E<sup>b</sup>7(b9), A<sup>b</sup>maj<sup>7</sup>, A<sup>b</sup>m6 (fr<sup>1</sup>), D<sup>b</sup>7(b5) (fr<sup>4</sup>), E<sup>b</sup>maj<sup>7</sup>, D<sup>b</sup>7, C<sup>9</sup>, F<sup>7</sup>, B<sup>7</sup>, B<sup>b</sup>9, E<sup>b</sup>9, D<sup>9</sup> (fr<sup>4</sup>), D<sup>b</sup>9, C<sup>9</sup>, B<sup>7</sup>aug, B<sup>b</sup>9


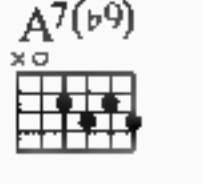
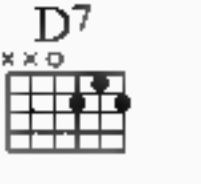


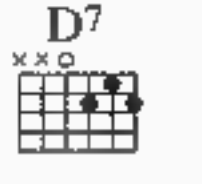
The musical score is written for voice and piano. The key signature has three flats (B-flat major or D-flat minor) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part features a steady bass line with chords in the right hand. The vocal line has lyrics written below the notes. Above the vocal line, guitar chords are indicated with fretboard diagrams. The score is divided into three systems. The first system covers the first line of lyrics. The second system covers the second line. The third system covers the third line and includes a final piano accompaniment section.





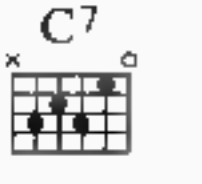

I nev - er knew the tech nique of kiss - in', I nev - er knew the

thrill I could get — from your touch, — nev - er knew much. — Oh! Look at me

now. — I'm a new man, bet - ter than —

Ca sa no va at his best. — With a new heart,








brand new start,— I'm so proud I'm bust - in' my vest. — So,







I am the guy— who turned out a lov - er, so, I'm the guy,— who









laughed at those blue— dia- mond rings. one of those things.— Oh! Look at me

1.    2. 

now. — now. —

3



# Somethin' Stupid

Words & Music by C. Carson Park  
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Moderately slow

N.C

The piano introduction consists of two staves. The right staff has a whole rest for the first three measures, followed by a quarter note G4 in the fourth measure. The left staff plays a series of chords: F major (first two measures), F6 (third measure), and F major (fourth measure). The tempo is marked 'Moderately slow' and the time signature is common time (C).

F

F6

Fmaj7

F

The vocal melody for the first line of lyrics is written on a single staff. The lyrics are: "know I stand in line day to un - til you think you have the time to spend an". The piano accompaniment is written on two staves. The right staff has a whole rest for the first three measures, followed by a quarter note G4 in the fourth measure. The left staff plays a series of chords: F major (first two measures), F6 (third measure), and F major (fourth measure). The tempo is marked 'Moderately slow' and the time signature is common time (C).

Gm7

C9

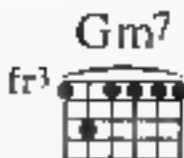
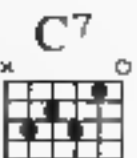

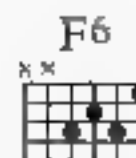

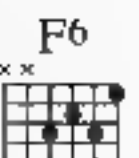
Gm7

C9

Gm7

C7

The vocal melody for the second line of lyrics is written on a single staff. The lyrics are: "eve - nin' with me. And if we go some place to dance, I mean - ing come through. But then I think I'll wait un - til the". The piano accompaniment is written on two staves. The right staff has a whole rest for the first three measures, followed by a quarter note G4 in the fourth measure. The left staff plays a series of chords: F major (first two measures), F6 (third measure), and F major (fourth measure). The tempo is marked 'Moderately slow' and the time signature is common time (C).



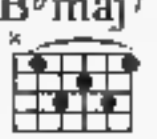
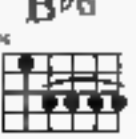
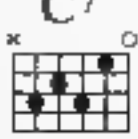







know that there's a chance you won't be leav - in' with me.   
 eve nin' gets late and I'm a - lone with you. Then The


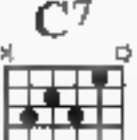






af - ter - wards we drop in - to a qui - et lit tle place and have a   
 time is right, your per - fume fills my head, the stars get red, and oh, the

drink or two.   
 night is so blue. And then I go and spoil it all by




1. To next strain   





say - in' some - thin' stu - pid, like "I love you." I can


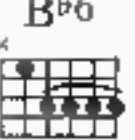


*mf*

2.    


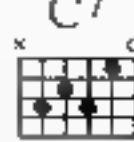
love you" *FINE* see it in your eyes that you des -

pise the same old lines you heard the night be - fore

And though it's just a line to you, for

  *D.S. al Fine*

me it's true and nev - er seemed so right be - fore. I

*mp*

# September Song

Words by Maxwell Anderson. Music by Kurt Weill

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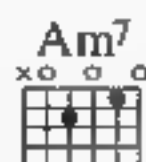
**Moderato assai**

**poco rit.**

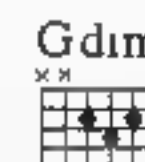
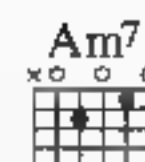
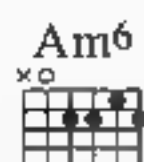
When  
When you

*mf* *legato* *p*

**a tempo**



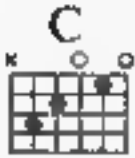


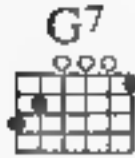


I meet was a young man court - ing the girls, I played me a wait - ing  
with the young men ear - ly in spring, they court you in song and



game; If a maid re - fused me with toss - ing curls I  
rhyme; They woo you with words and a clo - ver ring, but



let the old earth take a coup - le of whirls while I plied her with tears in  
 if you ex - am - ine the goods of they bring they have lit - tle to of - fer but the








lieu of pearls. And as time came a - round she came my way, as  
 songs they sing, and a plen - ti - ful waste of time of day a





time came a - round she came. But it's a  
 plen - ti - ful waste of time.

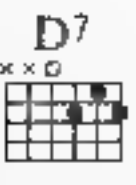

*with expression*



*p*



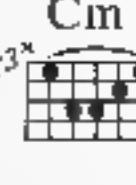

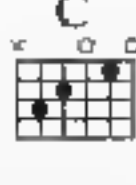



long, long while from May to De - cem - ber; and the days grow






short, \_\_\_\_\_ when you reach Sep - tem - ber; \_\_\_\_\_ and the Au - tumn


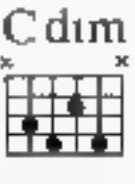
wea - ther turns the leaves to flame, and I have-n't got



time \_\_\_\_\_ for the wait ing game; For the

*mp*

days dwindle down \_\_\_\_\_ to a pre - cious few \_\_\_\_\_ Sep -

*poco espressivo* *più espress. e cresc*

Fm Cdim C

- tem - ber, No - vem ber, and these few

*mf* *mp calmato*

Cm A<sup>b</sup> C C<sup>7</sup>

pre cious days I'd spend with you, these gold en

D<sup>7</sup> Fm C

1. days I'd spend with you.

*mf* *poco rit.* *a tempo*

2. C

D.C.

But it's a you.

*rit.* *p*

# Stormy Weather

Words by Ted Koehler Music by Harold Arlen

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## Slow lament

Don't know

*mp* *mf* *p*

G G#dim Am7 D9 G

why there's no sun up in the sky, storm-y wea - ther,

*mp*

Am7 D11 G Am7 D7b9

since my gal and I ain't to - ge - ther, keeps rain - ing all the



time. Life is bare gloom and

G Am7 D9 G G#dim

mis - 'ry ev - 'ry - where, storm - y wea - ther,

Am7 D9 G

just can't get my poor self to ge ther, I'm wear - y all the

Am7 D11 G Am7 D7b9#5

time, the time, so wear - y all the

G C G G#dim Am7 D7b9#5

G Am<sup>7</sup> G C

time. When she went a way the blues walked

*mf*

G C

in and met me. If she stays a - way old rock - in'

G C G C

chair will get me. All I do I pray— the Lord a -

G C G E<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup>

bove will let me walk in the sun once more. Can't go







on ev-'ry - thing I had is gone, storm - y wea - ther,







since my gal and I ain't to - geth - er, keeps rain in' all the





time, keeps rain - in' all the time.

1. 




Don't know time.

2.     

*rall.* *p*

*Red.*

# Strangers In The Night

Words by Charles Singleton & Eddie Snyder Music by Bert Kaempfert

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## Beguine tempo

The musical score is written for piano and voice. It begins with a piano introduction in F major, 4/4 time, marked 'Beguine tempo' and 'mf'. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal melody is written in the treble clef, with lyrics underneath. The lyrics are: 'Stran - gers in the night ex - chang - ing glan - ces, won - d'ring in the night'. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The lyrics are: 'what were the chan - ces we'd be shar - ing love ... be - fore the night was'. The piano part concludes with a final chord of F major.

F

Stran - gers in the night ex - chang - ing glan - ces, won - d'ring in the night

what were the chan - ces we'd be shar - ing love ... be - fore the night was

$A^b d \dim$   
fr<sup>3</sup> x x



Gm  
fr<sup>3</sup>

through. \_\_\_\_\_ Some-thing in your eyes \_\_\_\_\_ was so in - vi - ting,

Gm<sup>7</sup> fr<sup>3</sup> C<sup>7</sup>


some-thing in your smile \_\_\_\_\_ was so ex - ci - ting, some-thing in my heart \_\_\_\_\_ told me I must have

F Am<sup>7</sup>(b5) fr<sup>3</sup> x o

you. \_\_\_\_\_ Stran-gers in the night, \_\_\_\_\_ two lone-ly peo-ple, we were

D<sup>7</sup>(b9) fr<sup>4</sup> Gm fr<sup>3</sup>

stran-gers in the night, \_\_\_\_\_ up to the mo-ment when we said our first hel-lo,



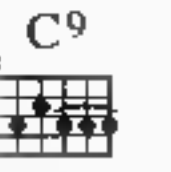
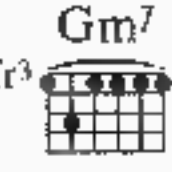
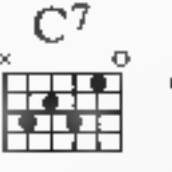

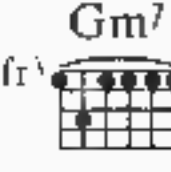
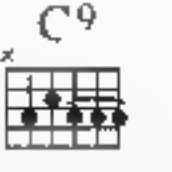

lit-tle did we know love was just a glance a - way, a warm em - bra - cing dance a - way and

*rit.*


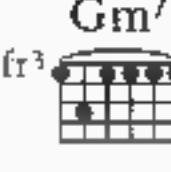
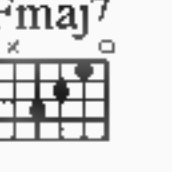




ev - er since that night — we've been to - geth er, lov - ers at first sight, in love for - ev - er,

*a tempo*

1. it turned out so right, — for stran - gers in the night. —

2. night. —

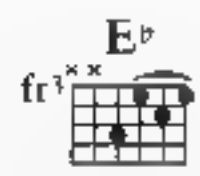
*rit.*

# That Old Black Magic

Music by Harold Arlen. Words by Johnny Mercer  
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**Moderato con espressione**

That



*soft with gradual cresc.*

old black ma gic has me in its spell— That

*pp rhythmically but sustained*



old black ma - gic that you weave so— well.— Those

1 - cy fin gers up and down my spine. — The

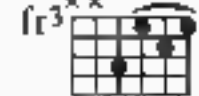
Fm<sup>7</sup>/E<sup>b</sup>



B<sup>b</sup>9(♯5)



E<sup>b</sup>

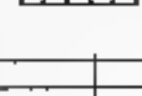


B<sup>b</sup>9(♯5)



same old witch - craft when your eyes meet mine. — The

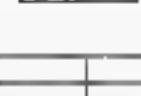
E<sup>b</sup>



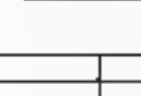
same old tin gle that I feel in - side, — and

*cresc. poco a poco*

D<sup>b</sup>




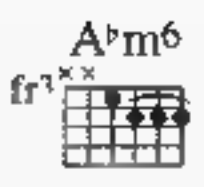
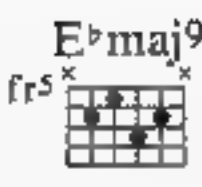


D<sup>b</sup>7



then that e le - va - tor starts its ride, — and





*rit.* *f a tempo*



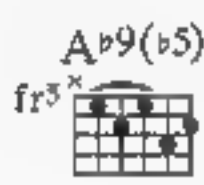
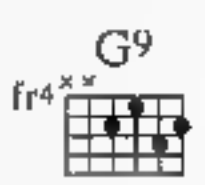






down and down I go, 'round and 'round I go

*dim. poco a poco*









like a leaf that's caught in the tide. I should stay a-way-

but what can I do? I hear your name and I'm a -

*sfz*


flame, a - flame with such a burn-ing de - sire

*sfz*

that on - ly your kiss can put out the fire. For

*f* *ppp* *p*

B $\flat$ 9 B $\flat$ 7

you're the lov - er I have wait - ed for. The

E $\flat$

mate that fate had me cre a - ted for. And

B $\flat$ m7/E $\flat$  E $\flat$ 9

*cresc. poco a poco*

ev - 'ry time your lips meet mine, dar - ling

A $\flat$  A $\flat$ m6

*f* *sfz* *molto espres.*








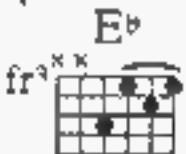
down and down — I go, 'round and 'round — I go

*p*




in a spin, — lov ing that spin I'm in, — un - der that


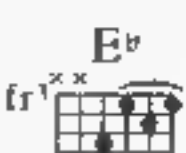
*pp*

old black ma - gic called love! — That

*rit.* *a tempo*



love! — *Gva*

*a tempo* *rit. e dim.* *pp*

# The Night We Called It A Day

Words by Tom Adair. Music by Matt Dennis

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Am7 D9 G/B B<sup>b</sup>dim Am7 D13(b9)

Au - thors and po - ets in prose and in rhyme,

mf mp

G/B B<sup>b</sup>dim Am7 D9 D9(♯5) Gmaj7 B/D<sup>♯</sup> Em

seem to a - gree that night is the time of lov - ers' meet - ings,

Am7 E<sup>b</sup>7 D7 G/B B<sup>b</sup>dim Am7 D13(b9)

ro - man - tic greet - ings. To my mis - for - tune, I found this a lie,

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems. Each system includes a vocal line with lyrics and a piano accompaniment with chords and fingerings. Chord diagrams are provided for various chords: Am7, D9, G/B, Bbdim, Am7, D13(b9), G/B, Bbdim, Am7, D9, D9(♯5), Gmaj7, B/D#, Em, Am7, E♭7, D7, G/B, Bbdim, Am7, and D13(b9). The piano part includes dynamic markings (mf, mp) and articulation marks (accents, slurs). The lyrics are: 'Au - thors and po - ets in prose and in rhyme, seem to a - gree that night is the time of lov - ers' meet - ings, ro - man - tic greet - ings. To my mis - for - tune, I found this a lie,'.



Emaj7 E6 Emaj7/F# F#7b9 Bm7

for it was night when you whis - pered, "Good - bye." A night of mad - ness

*poco rit.*

Ebm6 D7(b9) Gmaj9 Ddim G6 NC

that turned to sad - ness much too soon. There was a

*poco rit.*

Slowly, a tempo

Cm7/9 D7b9 D7(b9) Gmaj9 Gmaj7 Am7 D7(b9) G G6

moon out in space, but a cloud drift - ed ov - er its face. You

*mf*

Em7 A7(b9) Bm7 Bb7 Am7 A7 Gmaj9 G6

kissed me and went on your way, the night we called it a day. I heard the









song of the spheres, like a mi nor la - ment in my







ears, I had - n't the heart left to pray, the











night we called it a day. Soft through the dark, the









hoot of an owl in the sky, sad tho' his

Em Em(maj7) Em7 Em7(b5) A7(b9) B<sup>b</sup> D7

song, no blu - er was he than I. The moon went

Cm<sup>6</sup> D7<sup>b9</sup> D7(b9) Gmaj9 Gmaj7 B<sup>7</sup>aug B7

down, stars were gone, but the sun did - n't rise with the

Em Em7 A9 B<sup>b</sup>dim E<sup>b</sup>7/B<sup>b</sup>

dawn, there was - n't a thing left to say, the

Bm7 B7 Am7 A<sup>b</sup>9 1. Gmaj7 2. Gmaj7

night we called it a day. There was a day

rit.

# Witchcraft

Words by Carolyn Leigh. Music by Cy Coleman

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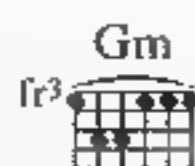
Medium bounce



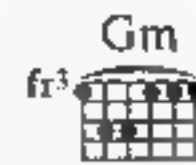
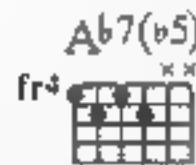
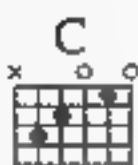
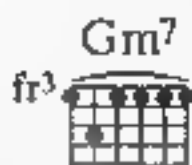
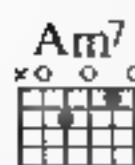
Shades of old Lu - cre - tia Bor - gia!

*mf*

*mf*



There's a de - vil in you to - night— 'n' al-though my heart a - dores— ya



my head says— it ain't right... right to let you make ad - van - ces, oh no!—










Un - der nor - mal cir - cum - stan - ces, I'd go but oh!







Those fin - gers in my hair, — that sly, come - hith - er stare, —




that strips my con - science bare, it's witch - craft.

And I've got no de - fence for it, the heat is too in - tense for it,

Fm G7aug Cmaj7 C7

what good would com - mon sense - for it do? 'Cause. it's

Fmaj9 fr2 F C11 C7

witch - craft! - Wick - ed witch - craft, - and - al -

Fmaj9 fr2 F6/9 Fmaj9 fr2 F6 Bm7(b5) E7

though I know it's strict - ly ta boo,

Am F Am6 F Am

when you a - rouse the need - in me, my heart says, "Yes, in - deed" in me,

Gm fr<sup>3</sup> Eb fr<sup>3</sup> Gm<sup>7</sup> fr<sup>3</sup> C<sup>7</sup> F<sup>#</sup>6 F6

"Pro ceed with what you're lead - in' me to!"

F6 G<sup>#</sup>7 Gm<sup>7</sup>

It's such an an - cient pitch, but one I would n't switch

1. E6 F6

'cause there's no nic er witch than you!

2. F6 G<sup>b</sup>13 F<sup>6</sup>9

you'

# Yes Indeed (A Jive Spiritual)

Words & Music by Sy Oliver

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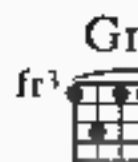





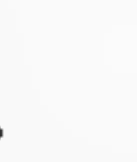

Moderately

Yes in - deed, yes in - deed, I've got that

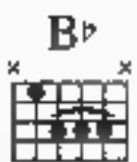




feel - in' in me, yes in - deed. You will

Chord diagrams: F, B $\flat$ , F, B $\flat$ , E $\flat$ , B $\flat$ , C7, F, Am, D $\sharp$ 7, Gm7, G $\flat$  maj7, F, B $\flat$ , Am, Gm7.



shout when it hits you, yes in - deed. Yes you'll shout, when it  
 out if it's in you, yes in - deed. Makes you shout, "Jack it

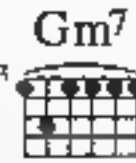



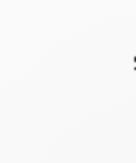
hits you, yes in - deed; when the spi - rit moves you, you'll  
 sends you" yes in - deed: when that Jive starts jump - in', you'll







shout "Hal - le - lu - jah", when it hits you, you'll  
 shout "Let me in there", when it hits you, you'll






 NC

1. hol - la "Yes in - deed" It comes  
 hol - la "Yes in - deed"

2. F

# You Go To My Head

Music by J. Fred Coots. Words by Haven Gillespie

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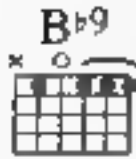
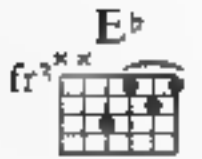


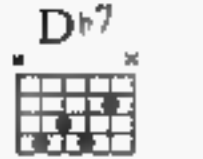
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## Tenderly

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo/mood is marked 'Tenderly'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part features a continuous eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for guitar are provided above the vocal line for each measure. The lyrics are: 'You go to my head and you linger like a haunting refrain and I find you spinning 'round in my brain— like the bubbles in a glass of champagne.'

**Chord Diagrams:**

- E<sup>b</sup>**:
- Gm**:
- A<sup>b</sup>m7**:
- D<sup>b</sup>7**:
- G<sup>b</sup>**:
- E<sup>b</sup>m6**:
- F7**:
- B<sup>b</sup>7**:
- G<sup>b</sup>**:
- E<sup>b</sup>m6**:
- F7**:
- B<sup>b</sup>7(b9)**:
- E<sup>b</sup>**:

You go to my head — like a sip of spark - ling








Bur - gun - dy brew — and I find the ve - ry men - tion of you —





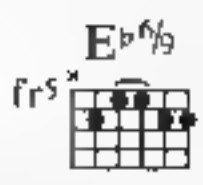
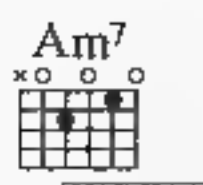
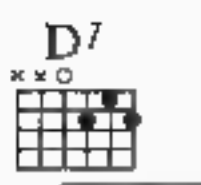
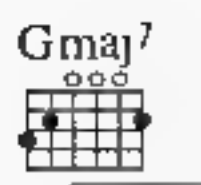
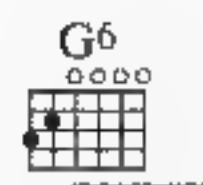


like the kick - er in a ju - lep or two. The

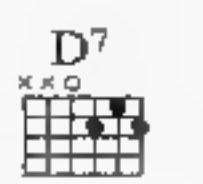
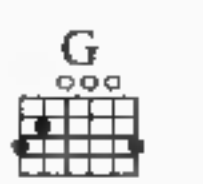
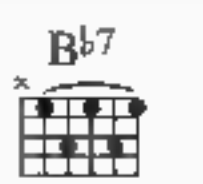
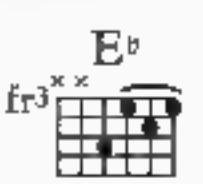
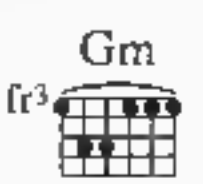




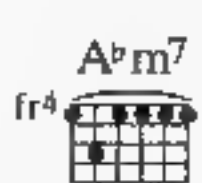


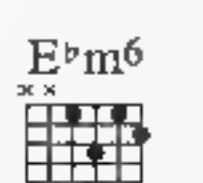


thrill of the thought — that you might give a thought — to my plea casts a spell ov - er me. —

Still I say to my - self, "Get a hold of your - self, can't you

see that it nev - er can be." You go to my head—

with a smile that makes my tem-p'ra-ture rise, like a sum-mer with a







thou-sand Ju - lys,— You in - tox - i - cate my soul with your eyes.—



B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 Fm<sup>7</sup> B<sup>b</sup>7 A<sup>b</sup>m<sup>6</sup> fr

Tho' I'm cer - tain that this heart of mine

LH

E<sup>b</sup> fr<sup>3</sup> Gm fr<sup>3</sup> Cm fr<sup>3</sup> E<sup>b</sup> fr<sup>3</sup> E<sup>b</sup>dim B<sup>b</sup>7 B<sup>b</sup>dim

has - n't a ghost of a chance in this cra - zy ro - mance,

Fm<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7aug E<sup>b</sup> fr<sup>3</sup> A<sup>b</sup>m<sup>6</sup> fr<sup>3</sup> B<sup>b</sup>7 B<sup>b</sup>7aug

You go to my head. You go to my

rit. a tempo rit.

1. E<sup>b</sup> fr<sup>3</sup> Cm fr<sup>3</sup> A<sup>b</sup>m<sup>6</sup> fr<sup>3</sup> B<sup>b</sup>7 2. E<sup>b</sup> fr<sup>3</sup> C<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> B<sup>b</sup>7(b5) E<sup>b</sup>6

head. You head.

a tempo rit.

# You Make Me Feel So Young

Words by Mack Gordon. Music by Josef Myrow

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## Moderato

Chord diagrams for guitar are provided above the staff lines. The key signature is B-flat major (two flats).

**First System:**

- Chords: B $\flat$ , Fdim, Cm7, F7, B $\flat$ , Fdim
- Vocal line: You make me feel so young, — you make me feel so
- Piano accompaniment: *p - mf*

**Second System:**

- Chords: Fm7, F7, B $\flat$ , B $\flat$ 7, B $\flat$ 7 aug, E $\flat$ , Cm7
- Vocal line: spring has sprung, and ev - 'ry time I see you grin, I'm such

**Third System:**

- Chords: Dm7, Gm7, C7, F7, B $\flat$ , Fdim
- Vocal line: a hap - py — in - di - vi - du - al. The mo - ment that you speak,

Chord diagrams: Cm7, F7, Bb, Fdim, Fm7, F7

I wan - na go play hide and seek, -

Chord diagrams: Bb, Bb7, B7 aug, Eb, Cm7, Dm7, Gm7, C7, F7

I wan - na go and bounce the moon, just like a toy bal - loon.

Chord diagrams: Bb, Bb dim, Bb7, Eb dim

You and I are

Chord diagrams: Bb7, Bb dim, Fm7, Bb7, Eb dim

just like a cou - ple of tots, run - ning a - cross a







mea - dow,      pick      ing up lots — of for - get - me - nots, —







You make me feel so young, ..      you make me feel there are








songs to be sung,      bells to be rung,      And a won - der - ful fling to be

*mf*      *f*








flung.      And ev - en when I'm old and grey,

*ff*      *f*      *p*



Chord diagrams: Cm7, F7, D7 aug, D7, G7(b9)

I'm gon - na feel the way I do to - day, 'cause

RH

1.

Chord diagrams: Cm, C7, F7, Bb, Gm7, Cm7, F7

you make me feel so young.

ff

2.

Chord diagrams: Bb, Gm7, Cm7, F7, Bb, Gm7

young.

Chord diagrams: Cm7, F7, Bb, Bb6

# You're Nobody 'Til Somebody Loves You

Words & Music by Russ Morgan, Larry Stock & James Cavanaugh

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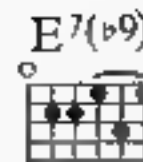
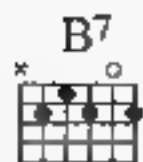
**Moderately**

The piano introduction is in G major, 4/4 time, and moderately. It begins with a treble clef staff containing four whole rests. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, while the bass line consists of a simple eighth-note pattern. The piece is marked *mf* (mezzo-forte).

The first system of the song includes guitar chords and piano accompaniment. The guitar chords are: G, B7, B7 aug, B7, Em, B7, A, and B7. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is marked *mp* (mezzo-piano). The bass line is marked with an '8' in the first measure, indicating an octave.

The second system of the song includes guitar chords and piano accompaniment. The guitar chords are: E7, D, E7, D, E7, D, E7, Am, E7, A6/7, A7 aug, D9, and D7 aug. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is marked *mp* (mezzo-piano). The bass line is marked with an '8' in the first measure, indicating an octave.

Slowly



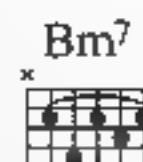
no - bo - dy 'til some - bo - dy loves you,

*mp - mf*

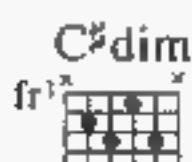


you're no - bo - dy till some - bo - dy cares.

3



You may be king, — you



may pos - sess the world and its gold, but

gold won't bring you hap - pi - ness when you're grow - ing old. —

The world still is the same, you'll nev - er

change it, — As sure as the stars

shine a - bove; — You're

**Chord Diagrams:**

- A<sup>6/9</sup> (fr<sup>4</sup>)
- A<sup>9</sup> aug (fr<sup>4</sup>)
- A<sup>9</sup> (fr<sup>6</sup>)
- A<sup>m7</sup>
- D<sup>7</sup>
- A<sup>m7</sup>
- D<sup>7</sup>
- D<sup>7</sup> aug
- G
- B<sup>7</sup>
- E<sup>7</sup>(b9)
- E<sup>7</sup>
- D<sup>m</sup>
- E<sup>7</sup>
- B<sup>7</sup>
- E<sup>7</sup>
- A<sup>m</sup>
- E<sup>7</sup>
- A<sup>m</sup>
- E<sup>7</sup>
- A<sup>m</sup>



Chord diagrams: C, C#dim, G, D aug, Bbm7(b5)

no - bo - dy 'til some - bo - dy loves

R.H.

Chord diagrams: E7, Am, E7, Am, A7, D7

you, so find your self some bo - dy to

Optional

1. Chord diagrams: G, Ebmaj7, F9, Db, Eb7, D7, D7 aug

love. You're

*f* *mf*

2. Chord diagrams: G, Cm7, G6

love.

*mf* *pp* LH

# Young At Heart

Music by Johnny Richards. Words by Carolyn Leigh  
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Slowly

The musical score is written for piano and voice. It begins with a treble clef staff containing a whole rest, indicating the vocal part starts later. The piano accompaniment starts in the second measure with a melody of eighth and sixteenth notes, marked *mp*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes several triplet markings (3) and dynamic markings (*mp*, *mf*, *p*). Chord diagrams for guitar are provided for Bb, Edim, Cm7, and F7. The lyrics are: "Fair y tales can come true,— it can hap-pen to you if you're young at heart For it's hard, you will find,— to be".

*mp*

*mf*

*mp*

*p*

*mp*

B $\flat$

Edim

Cm $^7$

F $^7$

Cm $^7$

Fair y tales can come true,— it can hap-pen to you if you're young at heart For it's hard, you will find,— to be






nar-row of mind— if you're young at heart. — You can







go — to ex - tremes — with im - pos - si - ble schemes, — you can






laugh — when your dreams — fall a - part at the seams and

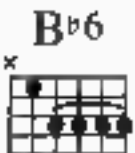
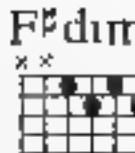
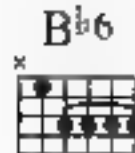

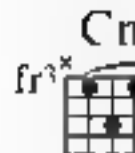









life gets more ex - cit - ing with each pass - ing day, — and

love is eith - er in your heart or on the way. — Don't you





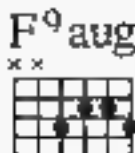

know — that it's worth — ev - 'ry trea - sure on earth — to be





young at heart. For as rich — as you are — it's much



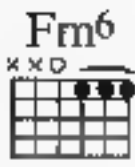
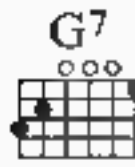


*p* *mp*


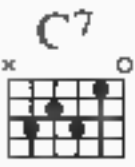

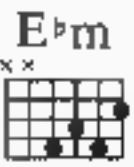

bet ter by far — to be young at heart — And if

*p* *mp*



you ——— should sur - vive ——— to a hun - dred and five, look at

all ——— you'll de - rive ——— out of be - ing a - live, and








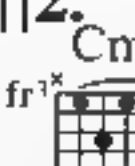

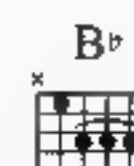





here is the best part, — you have a head start, — if you are a-mong the ve - ry

**1.**   

young at heart — Fair - y young at heart.

**2.**   

young at heart.

*mp* *f*

# The Lady Is A Tramp

Words by Lorenz Hart. Music by Richard Rodgers  
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**Moderately**

N.C.

The piano introduction consists of two staves. The right hand starts with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) followed by a half note (F#4) and a quarter note (E4). The left hand plays a steady eighth-note bass line (G3, A3, B3, C4, B3, A3, G3). The tempo is marked 'Moderately' and the dynamics are 'mf'.

**Chords:** C, Cm7, Dm7, G7

1. She gets too hun - gry games for din - ner at eight, —  
 2. She don't like crap games with ba - rons and earls, —

The piano accompaniment continues with the same eighth-note bass line in the left hand and block chords in the right hand.

**Chords:** C, Cm7, Dm7

— she likes the thea - tre but nev - er comes late. —  
 — won't go to Har - lem in er - mine and pearls. —

The piano accompaniment continues with the same eighth-note bass line in the left hand and block chords in the right hand.

G<sup>7</sup> C Cmaj<sup>7</sup> C<sup>9</sup>

She nev - er the both - ers with the  
 Won't dish er the dirt with the

*f* *mf*

F Fm<sup>6</sup> C C aug F<sup>6</sup> G<sup>7</sup>/B

peo - ple she hates, — that's why the la - dy is a  
 rest of the girls, — that's why the la - dy is a

*f* *mf* *f*

1. C F G<sup>7</sup> 2. C C<sup>7</sup>

tramp. — tramp. — She likes the

*mp* *mp*

Fmaj<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am

free, fresh wind in her hair, —

*mf* *f* *mf*








life with - out care. ————— She's broke, —






it's oke. ————— Hates Ca - li - for - nia, it's






cold and it's damp, ————— that's why the







la - dy is a tramp. —————

rit. ————— mp



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The Tender Trap

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